

THE DIAPASON

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HOLTKAMP TO BUILD CATHEDRAL ORGANS IN NEW CLEVELAND EDIFICE

St. John the Evangelist Contract Provides for Three-Manual on West Gallery, Two-Manual in Chancel, Duplicate Consoles.

Contracts have been awarded to the Votteler-Holtkamp-Sparling Organ Company for two organs designed for the new Catholic Cathedral of St. John the Evangelist in Cleveland. The main organ on the west gallery is to be a three-manual, with the great mounted centrally in the open on the gallery rail. The swell, choir and pedal are to be placed over the side aisles, the center remaining open for the choir. The chancel or choir organ is to be a two-manual and will be installed in a high arch behind the main altar. Duplicate consoles are planned so that all the resources of both instruments can be controlled from either console.

The present cathedral organ, a three-manual, is being overhauled and revised for the auditorium of the Sisters' College.

The following is the stoplist for the main organ:

PEDAL

Contrabass, 16 ft., 32 pipes.
Principal, 16 ft., 32 pipes.
Subbass, 16 ft., 32 pipes.
Quintadena (from Great), 16 ft.
Lieblich Gedeckt (from Choir), 16 ft.
Octave, 8 ft., 32 pipes.
Violoncello, 8 ft., 32 pipes.
Flauto Dolce, 8 ft., 44 pipes.
Choralbass, 4 ft., 32 pipes.
Flute (ext. of Flauto Dolce), 4 ft.
Mixture, 96 pipes.
Posaune, 16 ft., 56 pipes.
Contrafagotto (from Swell), 16 ft.
Trumpet (ext. of Posaune), 8 ft.
Clarion (ext. of Posaune), 4 ft.

GREAT

Quintadena, 16 ft., 61 pipes.
Principal, 8 ft., 61 pipes.
Copula, 8 ft., 61 pipes.
Sallcional, 8 ft., 61 pipes.
Grossoctav, 4 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Spitzflöte, 4 ft., 61 pipes.
Quinte, 2 1/2 ft., 61 pipes.
Superoctave, 2 ft., 61 pipes.
Mixture, 244 pipes.

SWELL

Gelgen Principal, 8 ft., 61 pipes.
Gedeckt, 8 ft., 61 pipes.
Flauto Amabile, 8 ft., 61 pipes.
Viola, 8 ft., 61 pipes.
Voix Celeste, 8 ft., 49 pipes.
Aoline, 8 ft., 61 pipes.
Dulcet, 8 ft., 49 pipes.
Octave Gelgen, 4 ft., 61 pipes.
Flute, 4 ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Plein Jeu, 305 pipes.
Contrafagotto, 16 ft., 61 pipes.
Trompette, 8 ft., 61 pipes.
Oboe Clarion, 4 ft., 61 pipes.
Vox Humana, 8 ft., 61 pipes.

CHOIR

Lieblich Gedeckt, 16 ft., 61 pipes.
Gemshorn Principal, 8 ft., 61 pipes.
Hohflöte, 8 ft., 61 pipes.
Dulciana, 8 ft., 61 pipes.
Fugara, 4 ft., 61 pipes.
Rohrflöte, 4 ft., 61 pipes.
Ludwigston, 4 ft., 122 pipes.
Nazard, 2 1/2 ft., 61 pipes.
Doublette, 2 ft., 61 pipes.
Tierce, 1 1/2 ft., 61 pipes.
Clarinet, 8 ft., 61 pipes.

The resources of the chancel organ are to be as follows:

PEDAL

Subbass, 16 ft., 32 pipes.
Quintaton (from Great), 16 ft.
Flauto Dolce, 8 ft., 32 pipes.
Choral Bass, 4 ft., 32 pipes.
Fagotto, 8 ft., 32 pipes.

GREAT

Quintaton, 16 ft., 61 pipes.
Principal, 8 ft., 61 pipes.
Copula, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Spitzflöte, 4 ft., 61 pipes.

SWELL

Viola, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Aoline, 8 ft., 61 pipes.
Rohrflöte, 4 ft., 61 pipes.
Cornet, 183 pipes.
Oboe Clarion, 4 ft., 61 pipes.

BERNARD R. LA BERGE, AMERICAN ORGAN IMPRESARIO



See Article on Page 4.

ROBERT BUCHANAN MORTON DIES AFTER LONG ILLNESS

Robert Buchanan Morton, A.R.C.O., who retired from the position of organist and choirmaster of the House of Hope Presbyterian Church in St. Paul, Minn., in April after a service of more than twenty-eight years, died July 23. He had been ill for three years. A heart attack brought to an end a long period of suffering from a tumor at the base of the spine.

Eugene L. Nordgren, Mr. Norton's successor, was at the organ for the funeral service, at which favorite hymns and the last chorus from the Bach "St. Matthew Passion" were sung. A memorial service is being planned for the fall.

Mr. Morton was born in Galashiels, Scotland, and his boyhood home was in Aberdeen. At the age of 18 he held his first organ position at the Church of St. Andrew in that city. He studied in Dresden, Germany, under Rapoli-Kahrer and Draeseke and in London under W. S. Hoyte and Ebenezer Prout.

Mr. Morton came to the United States in 1914 and was appointed organist and director at the Glen Avon Presbyterian Church of Duluth, Minn., that year. For three years he also conducted the Duluth Choral Society and the Glen Huntwood Choral Club. From Duluth he went to the St. Paul church.

Mr. Morton married Miss Alice Scroggie in Aberdeen, Scotland. Mrs. Morton died in 1925, and in 1927 he married Miss Zylpha Sharpe of St. Paul, who survives him. His daughter, Myra, is married to the poet Edward L. Mayo, professor of English at the University of Minnesota, and his son, Ian, is a church musician who was graduated from the School of Sacred Music of Union Theological Seminary and during the war was a second lieutenant in the anti-aircraft service.

Mr. Morton had been dean of the Min-

nesota Chapter, A.G.O., president of the Minnesota Music Teachers' Association and president of the St. Paul Guild of Music Teachers.

MARIO SALVADOR IS GUEST FOR A WEEK IN CINCINNATI

Mario Salvador, the brilliant young St. Louis organist, visited Cincinnati the last week in July. His visit was sponsored jointly by Dr. Sidney C. Durst, F.A.G.O., and Eugene J. Sellhorst, M. Mus., and by advanced students from the organ classes at the College of Music. Mr. Salvador's activities included a recital for the students and their friends, individual private lessons and two lecture-demonstrations. The recital, played on the four-manual Skinner at Withrow High School, included: Toccata, Adagio and Fugue in C major and Chorale, "Christ, unser Herr, zum Jordan kam," Bach; Chorale in B minor, Franck; Scherzo, Salvador; "Nostalgia," Torres; Prelude and Fugue in G minor, Dupré; "Voices of the Night," Karg-Elert; "Tu Es Petra," Mulet. As an encore Mr. Salvador played the Concert Etude of Manari, a feat of dazzling virtuosity. In the course of his lecture-demonstrations, making use of the large four-manual Austin at Music Hall and the four-manual Möller at the Scottish Rite Temple, Mr. Salvador played most of the major works of Bach, several symphonies by Vienne and Widor and a number of smaller works of the Romantic school.

VASSAR COLLEGE has published in book form the chapel programs presented in the last scholastic year. The list of organ compositions played by Professor E. Harold Geer contains a large part of the best literature for the instrument. This list in itself is of pronounced interest, while the program notes by Professor Geer are of great value. The book contains the programs of twenty-seven chapel services, eight special services, two choir concerts and eleven organ recitals.

LARGE ORGAN IS GIFT TO "U" IN ST. LOUIS WILL BE BUILT BY MÖLLER

New Three-Manual for the Washington University Chapel—Part of Equipment for Expanded Department of Music.

Announcement was made by Chancellor Arthur H. Compton of Washington University July 20 of the gift of a large three-manual organ by Miss Avis Blewett. The instrument is to be built by M. P. Möller, Inc., and installed in Graham Memorial Chapel at St. Louis. It is expected to be ready within a year.

Announcement of the gift followed one made earlier in the year by Miss Blewett, sister of the late Ben Blewett, long-time superintendent of schools in St. Louis, of a fund of approximately \$160,000 for a department of music at the university. In anticipation of the expanded musical activity, the chancellor told of tentative plans to build a balcony in Graham Memorial Chapel, to accommodate about 200 more persons, bringing the capacity to 1,000.

Coincident with preparations for the new musical program has been the appointment of Howard Kelsey, minister of music at the Second Baptist Church, St. Louis, as part-time organist and choir director at the university. Lindsay Lafford, organist and choir director of the Second Presbyterian Church, has been engaged as director of the men's and women's glee clubs and the orchestra, in addition to his regular work at the church.

Mr. Kelsey, a native St. Louisan, is a graduate of Illinois Wesleyan College and of the School of Sacred Music of Union Theological Seminary, where he received the degree of master of sacred music. From 1935 through 1941 he was associate professor of sacred music at Eden Seminary. Before accepting his appointment at the Second Baptist Church he was organist and choirmaster at the First Congregational Church. A friend of Miss Blewett, Mr. Kelsey has worked closely with the architect and with W. A. Brummer, representative of the Möller factory, in planning the details.

Installation of the new organ will involve alteration of the present organ cases, which will be shipped to the Möller factory. The plans call for doubling the size of the cases to accommodate the new pipes, and duplicating, in the added case-work, the elaborate carving which has made the old organ one of the art treasures of the campus.

The original organ, a feature of the chapel at the time of its construction in 1907, was displaced several years ago by an electronic organ, but the cases were left intact. To provide music during the construction of the new organ, the electric instrument will remain in use.

Following is the stop specification of the new organ:

GREAT ORGAN (Unenclosed).

Quintaton, 16 ft., 12 pipes.
Diapason, 8 ft., 61 pipes.
Bourdon (metal), 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Flute, 4 ft., 61 pipes.
Octave Quinte, 2 1/2 ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Mixture, 3 rks., 183 pipes.
Bombarde (from Choir), 8 ft.
Chimes (present bells and action), 20 bells.

SWELL ORGAN.

Spitzflöte, 16 ft., 73 pipes.
Gelgen Principal, 8 ft., 73 pipes.
Rohrflöte, 8 ft., 73 pipes.
Spitzflöte, 8 ft., 73 pipes.
Viole de Gambe, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 61 pipes.
Principal, 4 ft., 73 pipes.
Flute Triangulaire, 4 ft., 73 pipes.
Spitzflöte, 4 ft., 73 pipes.
Flautino, 2 ft., 61 pipes.
Plein Jeu, 3 rks., 183 pipes.
Contra Oboe, 16 ft., 73 pipes.

Trompette, 8 ft., 73 pipes.
Oboe, 8 ft., 12 pipes.
Clarion, 4 ft., 73 pipes.
Tremulant.

CHOIR ORGAN.

Viola, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Erzähler, 8 ft., 73 pipes.
Erzähler Celeste, 8 ft., 61 pipes.
Nachthorn, 4 ft., 73 pipes.
Fugara, 4 ft., 73 pipes.
Rohr Quinte, 2½ ft., 61 pipes.
Rohr Fifteenth, 2 ft., 61 pipes.
Bombarde, 8 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.

PEDAL ORGAN.

Contra Bass, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Spitzflöte (from Swell), 16 ft.
Quintaton (from Great), 16 ft.
Spitzprincipal, 8 ft., 32 pipes.
Bourdon, 8 ft., 12 pipes.
Spitzflöte (from Swell), 8 ft.
Super Octave, 4 ft., 12 pipes.
Spitzflöte (from Swell), 4 ft.
Octavin, 2 ft., 12 pipes.
Gross Cornet, 3 rks., 96 pipes.
Bombarde, 16 ft., 32 pipes.
Contra Oboe (from Swell), 16 ft.
Bombarde (from Choir), 8 ft.
Trompette (from Swell), 8 ft.
Clarion (from Swell), 4 ft.

Pressures will be low except for the bombarde, which will be on eight inches. The great will be on three and one-half inch wind.

CHURCH IN LA GRANGE, ILL., ENGAGES G. RUSSELL WING

G. Russell Wing, M.S.M., has been appointed full-time minister of music of the First Congregational Church of La Grange, Ill., and will assume his duties there in September. For the last seven years he has been at the First Congregational Church of Long Beach, Cal.

Mr. Wing was born in 1911 in Columbus, Ohio, and his first organ training was received under Jessie M. Crane of that city from 1927 to 1934, after which he studied with Arthur E. Streng and then with Clarence Dickinson. He received his bachelor of arts degree from Ohio State University in 1933. Then he studied at Union Theological Seminary, where he received the master of sacred music degree in 1939. This was followed by work toward the master of theology degree at the University of Southern

IN THIS MONTH'S ISSUE

Large organ to be installed at Washington University in St. Louis is the gift of Miss Avis Blewett. It will be built by M. P. Möller, Inc.

Two organs for new Cathedral of St. John the Evangelist in Cleveland are to be built by Votteler-Holtkamp Sparling Company.

Robert Buchanan Morton, prominent organist of St. Paul, Minn., dies after long illness.

First new issues of Christmas music are reviewed by Dr. Harold W. Thompson.

Bernard R. La Berge in a letter to THE DIAPASON reviews his career of twenty-five years as an organ impresario.

*List of those who passed the 1946 A. G. O. examinations is published.

Marcel Dupré finishes his work at University of Chicago and engagements for his transcontinental recital tour are announced.

THE DIAPASON

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California. His first position was at the Good Shepherd Episcopal Church in Columbus from 1927 to 1929, followed by tenures at St. John's Episcopal, Worthington, Ohio, and St. John's Evangelical and Reformed, Columbus, before going to Long Beach. He was also assistant to Dr. Dickinson at James Chapel, Union Seminary, New York.

Mr. Wing married Miss Audrie L. Freeman of Long Beach on Aug. 18. Mrs. Wing received her B.A. from the University of Southern California in 1945 and has been religious education director for the year at Western Knoll Congregational Church in Los Angeles.

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PRAELUDIUM II (60c)

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On the Welsh Tune "St. Denio"

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CHORALE PRELUDE (60c)

On the Welsh Tune "Ton-y-Botel"

On the Welsh Tune "Jabes"

By Eric De Lamarter

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ANTHEMS & CAROLS

- | | |
|-------------------------------------|------------------------------------|
| *God of the Dew, God of the Sun .10 | *I am the Resurrection..... .16 |
| Grant, O Lord (A Benediction) .12 | Come, Kneel with me..... .12 |
| Two Christmas Carols: | *Take Up Therefore Thy Cross .15 |
| Come with me..... .12 | *O Thou Everlasting Light..... .12 |
| There were Four Kings..... .12 | We Find Thee (2-pt)..... .10 |

*Recently used in a Festival Service given under the auspices of the American Guild of Organists (Western Pennsylvania Chapter) at East Liberty Presbyterian Church, Pittsburgh, Pennsylvania.

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The Soul of America .35

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CATHEDRAL IN ALBANY GIVES MOLLER ORDER

TO REPLACE ERBEN ORGAN

Imposing Immaculate Conception Edifice in Capital of New York State Will Have Three-Manual—Stoplist Is Presented.

M. P. Möller, Inc., has signed a contract to build a new organ for the Cathedral of the Immaculate Conception, Albany, N. Y. This is the cathedral of the diocese of Bishop Edmund M. Gibbons, D.D. The pastor is the Rev. John Forman. The Albany cathedral was the church of the late Alfred E. Smith, then governor of New York. It is an imposing structure seating about 3,000. The organist is Frank Walsh.

The old instrument was built by Henry Erben, famous early American builder, and some of its pipes will be retained for use in the new organ, after having been taken to the factory for renovation. A dome organ by a German builder was at one time playable from the Erben console, but this is now disconnected. Two small sanctuary organs, playable from the gallery console are to be removed. The entire old instrument is still pumped by a water motor.

Present plans call for the complete redecoration of the cathedral, after which the new organ is to be installed in the gallery. The case will be entirely new and is to be built in the Möller factory.

Following is the stop-list of the new instrument:

GREAT ORGAN.

Double Diapason, 16 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Bourdon, 8 ft., 73 pipes.
Keraulophon, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Flute, 4 ft., 73 pipes.
Twelfth, 2 1/2 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Mixture, 3 rks., 183 pipes.
Trumpet, 8 ft., 73 pipes.
Chimes, 21 tubular bells.

SWELL ORGAN.

Lieblich Gedeckt, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.

Gamba, 8 ft., 73 pipes.
Gamba Celeste, 8 ft., 73 pipes.
Principal, 4 ft., 73 pipes.
Flute, 4 ft., 73 pipes.
Fifteenth, 2 ft., 61 pipes.
Cornet, 3 rks., 183 pipes.
Double Trumpet, 16 ft., 73 pipes.
Trumpet, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Clarion, 4 ft., 73 pipes.
Tremolo.

CHOIR ORGAN.

Geigen Diapason, 8 ft., 73 pipes.
Clarabella, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Octave Geigen, 4 ft., 73 pipes.
Chimney Flute, 4 ft., 73 pipes.
Flageolet, 2 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.

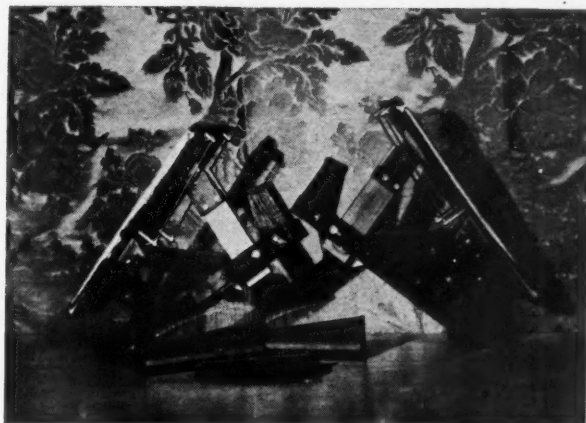
PEDAL ORGAN.

Resultant Bass, 32 ft., 32 notes.
Open Diapason, 16 ft., 32 pipes.
Second Diapason (Great), 16 ft., 32 notes.
Gamba, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Lieblich Gedeckt (Swell), 16 ft., 32 notes.
Principal, 8 ft., 32 pipes.
Octave (ext. Pedal Diapason), 8 ft., 12 pipes.
Flute (ext. Pedal Bourdon), 8 ft., 12 pipes.
Gedeckt (Swell), 8 ft., 32 notes.
Double Trumpet (Swell), 16 ft., 32 notes.
Trombone, 16 ft., 32 pipes.
Tromba (ext. Trombone), 8 ft., 12 pipes.
Clarion (ext. Tromba), 4 ft., 12 pipes.

GEORGE A. JOHNSON BACK

AT HIS CHURCH IN OMAHA

George A. Johnson, A.A.G.O., has returned to the First Baptist Church of Omaha, Neb., after a sabbatical year spent in study and visiting churches of all denominations. His previous stay at the First Baptist Church covered eleven years, during which time he built the music program of the church up to a high mark. Plans for the coming year include a chancel choir of thirty-five, with professional soloists, a youth choir of fifty voices and a children's chorus of thirty. Mr. Johnson is serving his third term as dean of the Nebraska Chapter, A.G.O., and hopes to increase the activities of the Guild.



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Organ Impresario Marks Anniversary; Message to Friends

By BERNARD R. LA BERGE

This September, 1946, I am celebrating my twenty-fifth anniversary as a promoter of virtuoso organists and organ recitals. A quarter of a century is a long period of time, but as I go over hundreds of accumulated memories, it does not seem long at all.

It all started in Montreal, and my first ventures that year were with Bonnet and Dupré. Incidentally it is most fitting, and it impresses me a great deal, that on the occasion of this twenty-fifth anniversary I should be privileged to bring back and offer again to the United States and Canada that great master and friend, Marcel Dupré, with whom I have had such wonderful and close association all these years. I really could not wish for any happier event than that at this time.

During the first years I worked with Dr. Alexander Russell of Wanamaker's. It was all very pleasant and I believe we got quite a lot out of this cooperation. I wish to say here how I value the precious advice I received from this eminent gentleman and musician, and in what great affection and respect I hold him.

It would be difficult within the limits of a short message like this to review adequately twenty-five years of labor and to tell of my interesting experiences. Some day I may sit down and write at length about all this, but for the time being I feel I am still too young to stop and glance over the past, when so much remains to be done for the cause of the organ and when I sincerely feel that I am far behind in my schedule of accomplishments. Yet I feel like having a look at the old record, while taking a deep breath beside the twenty-fifth year milestone. If it is refreshing to me it may be of help and some encouragement to those of the younger generation of organists who are following bravely and deservedly in the footsteps of the great masters of the past and present.

In that first year of my management I introduced Bonnet to Canada through a series of four historical recitals at the old Church of St. Andrew and St. Paul, and this was followed by recitals in some twenty cities of Quebec and Ontario, and later in the entire United States. Bonnet made his last transcontinental tour under my management in 1939-40, playing nearly 100 recitals in these two years.

My most important venture, during the early years of my career, was the presentation of Dupré, also at the Church of St. Andrew and St. Paul in Montreal, in ten Bach recitals, a series similar to the one Dupré had given at the Paris Conservatoire with phenomenal success. I believe it was the first time this had been done on this side of the Atlantic and it was followed shortly afterward by a Bach series by Lynnwood Farnam in New York. Since then this has been done, and is being done, all over the country. Dupré has given hundreds of recitals in North America since then, and he is starting this month his seventh transcontinental tour, solidly booked long before he landed in New York.

Dr. Charles M. Courboin, the eminent virtuoso and distinguished organist and choirmaster of St. Patrick's Cathedral in New York, joined my management shortly thereafter and to this day we have worked happily together. His great human qualities, as well as his interpretations of the masterpieces of organ literature, have endeared him to millions on this continent.

Dr. Palmer Christian, great artist and rightly celebrated pedagogue, who has made organ history at the University of Michigan in Ann Arbor, shortly afterward joined my banner. Our long association is one from which I derived great personal satisfaction.

My next importation from Europe was dear old Alfred Hollins of Edinburgh, Scotland, whose tour I booked in cooperation with Dr. Russell. He gave seventy-six recitals, going to the far corners of the United States and Canada. I had many pleasant experiences with this eminent Scotchman, who thought there was something "tricky" when, on opening an account at a New York bank, he was handed a check book and not charged for it.

Later I brought J. D. Cunningham, the

celebrated organist of the Birmingham Town Hall in England. Mr. Cunningham made a transcontinental tour which was highly successful. Then Louis Vierne, from Notre Dame, made a coast-to-coast tour of fifty-eight recitals, playing to many thousands who were eager to hear him perform his own compositions.

After Fernando Germani had been introduced to American audiences in a series of recitals arranged by Dr. Russell at Wanamaker's I undertook the booking of tours for him and these transcontinental tours of the United States and Canada were very successful. Germani amazed his listeners by his extraordinary virtuosity and pedal technique, as well as his scholarly interpretations.

I introduced to America and Canada Gunther Kamin of St. Thomas' Church, Leipzig, and the Leipzig Conservatory, one of the greatest living organ virtuosos. Kamin made two transcontinental tours and impressed our organ enthusiasts as a giant by his interpretations. Those who have heard him play the Keger Pasacaglia and Fugue on "Bach" will never forget it.

In 1938 I brought to this country Andre Marchal, the distinguished French organist formerly from St. Germain des Pres and now at St. Eustache, to which church he was appointed after the death of Bonnet. Marchal had previously given a Bach recital series at the Cleveland Museum of Art. Marchal impressed the American and Canadian organ public by his profound musicianship, his great command of the instrument and his interpretative powers.

In 1939 I arranged a limited and introductory tour for Fritz Heitmann, the distinguished organist of the Berlin Dom. World war 2 brought about the cancellation of a tour which was planned for Walter Kraft, a remarkable virtuoso and organist of the Marienkirche in Lübeck.

Another great German of worldwide fame whom I brought to America was Sigrid Karg-Elert, who made a transcontinental tour.

In 1932 I booked a limited tour for John Connell, municipal organist, conductor and musical director of the City Auditorium in Johannesburg, South Africa.

I booked for Pietro Xon the last transcontinental tour he made before his untimely death.

Lynnwood Farnam, whose memory is venerated throughout the organ world, made his last transcontinental tour under my management.

Last spring I presented in America and Canada Flor Peeters, the eminent organist of the Metropolitan Cathedral of Belgium in Malines and professor at the Royal Conservatory in Ghent, Belgium, and the Royal Conservatory of Tilbourg, Holland. Mr. Peeters was enthusiastically received both for his great virtuosity and as a composer.

My endeavor in behalf of the American organists of the younger generation began some fifteen years ago and since then I have been privileged to present in America and Canada (and sometimes in Europe) such great talent as that of Carl Weinrich, E. Power Biggs, Charlotte Lockwood, Robert Elmore, Paul Callaway, Nita Akin, Walter Baker, Claire Coci, David Craighead, Catharine Crozier, Virgil Fox, Richard Ross, Hugh Giles, Alexander McCurdy, Arthur Poister, Hugh Porter, Bernard Piché, Alexander Schreiner, Clarence Watters and Winslow Cheney. Many of these have now reached the pinnacle of fame and are recognized as organ masters of this day. Others are following and building up their reputations. If I have been of help in bringing this about, I am deeply grateful for the opportunity, and I am only too eager to keep serving the cause, and those individual artists who so kindly put their trust in me. Their faith in me, as well as their true friendship, has been and will remain, I am sure, one of the most refreshing experiences of my career.

I could hardly conclude this short review of the past without saying a few words concerning the future. I believe we are at the threshold of some events of major importance to the organ profession. All this has developed in recent years to better the lot of the individual organist (church organist, organ teacher or organ virtuoso). I have played, to the best of my ability, my little part in this movement, which is about to bring results. This is no time to relax efforts; on the contrary, it is time to unite and consolidate the gains already made. Too long

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the organ profession has been denied its rightful place alongside and on a par with other musical professions. If we must fight, let's fight—fight cleanly and fairly, but fight just the same until we get deserved recognition. Nobody will do it for us; we must do it ourselves. Such splendid and worthwhile organizations as the A.G.O., under the great leadership of S. Lewis Elmer and his associates, the *American Organist* under Mr. Buhrman and *THE DIAPASON* under Mr. Gruenstein, are standing by, and all this is precious help.

Nothing would give me greater joy and satisfaction, in this twenty-fifth year of my service to the organ, than to be able to say a year hence: "1946 broke all and every booking record."

Faithfully,
BERNARD R. LA BERGE.

TO OFFER SUMMER WORK AT
METHUEN MEMORIAL HALL
Trustees of the Methuen Memorial Music Hall, Methuen, Mass., announce

the formation of an organ institute. The new organization will present outstanding organists in a series of paid recitals and will offer courses of instruction by a distinguished faculty during the summer months. The primary object of the institute will be the promotion of interest in organ music and the development of opportunities for recitalists. The institute will use the organ and facilities of the Memorial Music Hall, now being renovated and repaired, as told in the August issue of *THE DIAPASON*.

Arthur Howes, widely known organist and teacher, has been appointed director of the new organization. Mr. Howes is organist and instructor in music at Phillips Academy, Andover, Mass. The board of governors of the institute includes Dr. Wallace Goodrich, dean emeritus of the New England Conservatory of Music; Dr. Archibald T. Davison, former chairman of the department of music of Harvard University, and Moses T. Stevens, well-known amateur organist and patron of music.

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**JACK H. OSSEWAARDE GOES
TO CHURCH IN WILKES-BARRE**

Jack H. Ossewaarde, M.Mus., A.A.G.O., has been appointed organist and choir-master of St. Stephen's Episcopal Church, Wilkes-Barre, Pa. He will preside at the four-manual Austin, which is in process of being rebuilt and enlarged, and will direct the choir of men and boys. There is also a women's choir which participates on special occasions. The choir of St. Stephen's has long held a prominent place in the life of the city of Wilkes-Barre, under the leadership of Dr. J. Fowler Richardson, organist and choir-master for a period of thirty-five years.

Mr. Ossewaarde, a native of Kalamazoo, Mich., began his musical studies at an early age under the tutelage of Henry Overley, head of the music department of Kalamazoo College. At the age of 14 he assumed his first position as organist and director of music at the North Park Reformed Church in Kalamazoo. His collegiate work was done at the University of Michigan, where he received his master's degree, majoring in organ with Dr. Palmer Christian. While in Ann Arbor he held the post of organist and director of music at the First Baptist Church and was an instructor in the theory department of the university. He also was associate conductor, accompanist and soloist for the men's glee club.

In the four years that he served in the armed forces Mr. Ossewaarde played a number of recitals in camps and surrounding communities in this country and in Germany, where he was stationed. For the last year he has been doing graduate work at Union Theological Seminary in New York and pursuing special study with Dr. David McK. Williams. During the summer months he has been acting organist and choir-master of Calvary Episcopal Church, New York, in place of Harold W. Friedell, who is on vacation.

Mr. Ossewaarde is an associate of the American Guild of Organists and a member of Pi Kappa Lambda, national music honor society.

He will assume his new duties at St. Stephen's Church Sept. 1 and will be accompanied to Wilkes-Barre by his wife and daughter.

JACK H. OSSEWAARDE



**VIRGIL FOX, RICHARD ROSS
JOIN PEABODY FACULTY**

Virgil Fox and Richard Ross will join the faculty of the Peabody Conservatory of Music, Baltimore, in the fall. Both of these artists are graduates of Peabody and holders of the artist diploma, and both recently returned to civilian life after being members of the armed forces. Mr. Fox has been appointed organist of the Riverside Church, New York City, and Mr. Ross will assume the post at Brown Memorial Church in Baltimore.

**GORDON FARNDALL
Mus.M., A.A.G.O., A.R.C.O.**

Associate Professor of Organ and Theory
Director, A Cappella Choir
Central College
Pella, Iowa

ORGAN WORKS

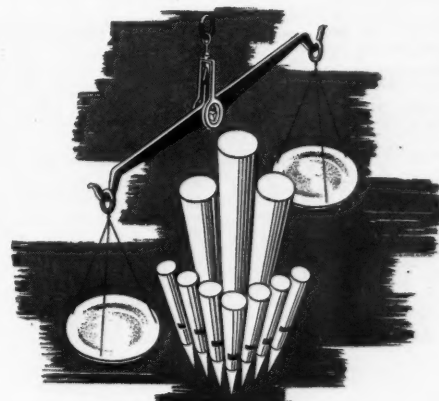
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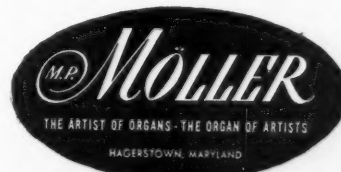
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Pass Guild Examinations

Successful candidates in the 1946 examinations are announced as follows:

CHOIRMASTER.

Richard W. Harvey.
Boies E. Whitcomb.

FELLOWS.

Lily E. Andujar.
George Chubb.
John J. McGrath.
John J. Morton.
W. Lindsay Smith, Jr.
Charles Wright.

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Harry E. Allaire.
Dudley M. Archer.
Mary E. Bonnell.
David Brandt.
Mary Crowley.
Robert L. Goodale.
Russell Hayton.
Raymond Herbeck.
Jeanne Hurst.
Mrs. Mildred Kammeyer.
John H. Ossewaarde.
Mrs. M. Elizabeth Pierce.
Sister Alphonse Marie Gedeers.
Sister M. Lucilda Meyer.
Gertrude Wesch.
Evan Andrew Wood.
June B. Zinckgraf.

Report of Paper Work Examiners.

A sizable proportion of the candidates in the 1946 tests tackled the difficult tests with much more assurance than in any past year. The musicianship exhibited in the workings from the various parts of the country showed a definite upgrade trend.

ASSOCIATESHIP.

Counterpoint—(a) Alto in first species, bass in fourth, to be added to soprano C.F.: Some candidates did not know how to write an inside part against fourth species. [See examination booklet, page 10.] (b) Fifth species: Several candidates did not realize that eighth-notes must be approached and quitted by step, and that suspensions must be resolved on the third quarter-note of the measure. (c) Four-part first species: Candidates should try to secure complete chords, and aim for imitative entries.

Fugue—For the most part the fugue subjects were answered correctly, except for the fact that many answers were written an octave too low. Answers should appear in an adjacent voice. Also many candidates were extremely careless about accidentals in the answers and counter-subjects. It is well for candidates to remember that examiners are not mind readers about keys. Counter-subjects lacked rhythmic variety and showed a very meager knowledge of double counterpoint; also, in many instances, a lack of tonality. Inversions were often incorrectly written. [See pages 12 and 21 of examination booklet.]

General Knowledge—Most candidates received very good marks in this.

Ear Tests—For the most part these were done well.

Melody Harmonization—Many candidates failed to perceive the implied modulation to the relative major key at the end of the first phrase, and harmonized the two following measures in a clumsy fashion. One candidate harmonized the melody as a trio, whereas a harmonization in four parts is demanded.

String Test—The results in this test were excellent.

Hymn-tune—The tunes were good this year, although this does not imply that they were of outstanding merit. There was some unfortunate part-writing in the middle voices.

FELLOWSHIP.

The fellowship work showed a most encouraging improvement. The examination booklet had evidently been studied carefully by a number of the candidates.

Counterpoint—In contrast with other years, the workings showed a definite interest in these tests this year. The candidates seem to be catching the flavor of the sixteenth century.

Orchestration—Some workings showed rather thin effects and a lack of knowl-

edge of the organization of a score. The piano tremolo was poorly expressed or chastically in some cases.

Fugal Test—The candidates seemed to have worked for this test this year. In several papers the episode was planned with considerable care.

Ear Tests—Like the associateship, the ear tests were usually well done.

Harmonization of Melody—This was by no means an easy question, but on the whole the solutions were satisfactory and showed a knowledge of the essential features of string technique.

Ground Bass—This important test in variation writing showed a great improvement over past years. Candidates are steadily advancing in their knowledge of independent string writing and the general effect of many of the solutions was good.

Anthem—Some of the results of this test were somewhat insipid. One paper showed several examples of incorrect verbal accentuation. It is evident, however, that there is a general improvement in the writing of an unaccompanied anthem.

Essay—This was done satisfactorily.

T. FREDERICK H. CANDLIN,
NORMAN COKE-JEPHCOTT.

Examiners' Report (Organ).

The outstanding fact was, as usual, the definite superiority of the work on the two prepared organ pieces. The work done on the other problems found in the examination showed very little improvement. The candidate must realize the importance of the need of a greater acquaintance with the keyboard from the standpoint of harmonizations, transposition, modulation, reading from score and improvising. The only way in which a candidate will be successful will be by imposing on himself the same regular discipline which he puts on acquiring an instrumental technique. Too many people feel that to practice the prepared pieces several hours a day and then put the barest of time on these other problems will be sufficient. This situation could be improved tremendously if the teachers would insist on such detailed and regular work.

In the harmonization of melodies and basses (which is the part of the examination in which the candidate does the poorest work) the work is crude, unnatural and inflexible. The harmonizations show a complete lack of a knowledge of inversions or the use of unessential devices. In most cases the candidate goes from root to root and in most cases even this is not skillfully done.

In the matter of modulations there is almost no ability to think in terms of a bridge, to say nothing of doing the problem in four bars. The requirement for this test reads as follows: "To improvise a four-bar phrase modulating from one key to another key."

SETH BINGHAM,
J. LAWRENCE EBB,
CHANNING LEFEBVRE,
Examiners.

Los Angeles Chapter Greets Warden.

The Los Angeles Chapter met with the chapters of Pasadena and Riverside July 24 to greet Warden S. Lewis Elmer, then on a tour of chapters. The combined chapters met in the afternoon in the chancel of the First Congregational Church of Los Angeles to hear a stimulating lecture on service playing and improvisation by Dr. Carleton H. Bullis, head of the music theory department of Baldwin-Wallace College, Berea, Ohio. Mr. Bullis illustrated his remarks at the piano and organ and closed the meeting with a lively question and answer period.

At dinner Dean Julia Howell introduced Warden Elmer, who spoke informally and with infectious enthusiasm of his work in organizing chapters and supervising existing ones.

Guests and members of the Guild assembled at the First Congregational Church in the evening to hear a recital by Richard Keys Biggs, lately returned from an Eastern tour on which he played the opening recital for the fiftieth anniversary festival of the American Guild of Organists. Mr. Biggs repeated by request the program played on that

occasion, playing a satisfying and well-balanced program of Bach, pre-Bach and contemporary American composers.

WARREN MARTIN, Secretary.

Warden Elmer Denver Guest.

The Rocky Mountain Chapter was honored July 15 with a visit from the warden, S. Lewis Elmer of New York. Following a luncheon in Denver at which Mr. Elmer was guest, he brought us an interesting message from national headquarters.

The graduation (master's) recital of Miss Marie Christiansen was played at Macky Auditorium in Boulder, Co., July 28. Following the recital Miss Christiansen was guest at a reception by the chapter.

Mrs. J. W. HEDGES, Secretary.

Plan Convention in Arkansas.

The Arkansas Chapter met at the Trinity Cathedral parish-house in Little Rock July 22 to make plans for a fall tri-state convention. J. Glenn Metcalf, newly-elected dean, presided over the meeting, which was scheduled to precede an organ recital by Edward Linzel of New York City. Mr. Linzel is a Little Rock native son, but is now organist and choirmaster of the Church of St. Edward the Martyr in New York and a pupil of Ernest White. Mr. Linzel played to a well-filled church despite the soaring midsummer temperature, and displayed a fine technique and musical taste.

The program was as follows: Sonata in C minor, Bach; "Ronde Francaise," Boellmann; Chorale Preludes, "Herzliebster Jesu," "Herr, ich habe missgehandelt"

and "Gieb Dich zufrieden und sel stille," Zechiel; Scherzo, Second Symphony, Vieme; Pastorale, Roger-Ducasse.

On July 9 Mr. Linzel played for a group of invited musicians at the Second Presbyterian Church.

Mrs. MORRIS W. JESSUP, Sub-dean.

Dr. Thompson as Speaker.

The Auburn Chapter in May celebrated the golden anniversary of the Guild with a banquet at the First Church of Christ. Disciples, with Mr. and Mrs. Fred Derby as hosts. The speaker was Dr. Harold W. Thompson of Cornell University, who spoke on "Repertoire," giving a history of the changes since he began reviewing music for THE DIAPASON. Officers were elected as follows: Dean, Miss Louise C. Titcomb; sub-dean, Harry S. Mason; secretary, Mrs. Louise Klumpp; registrar, Mrs. Leslie E. Bryant; treasurer, Miss Ferne Beacham.

The season was concluded with a picnic in Skaneateles, N. Y., at the home of Mrs. Samuel Starr, with the members of the Ithaca Chapter as guests.

Mrs. LESLIE E. BRYANT, Registrar.

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LAURENCE SPENCER NAMED RECTOR OF KANSAS PARISH

The Rev. Laurence Spencer has been appointed by Bishop Fenner rector of a new parish to be established in the Country Club district of Kansas City. He goes to his new post from St. James' Episcopal Church in Wichita, Kan., where he has been curate-organist for the last four years. The Wichita appointment followed completion of his work at Union Theological Seminary, where he received the degrees of master of sacred music and bachelor of divinity. Mr. Spencer was ordained to the priesthood Sept. 28, 1943.

The area in which Mr. Spencer will work is on the Kansas side. This is a residence district and at present does not have more than one or two churches to minister to a population of thirty or forty thousand. The diocese will purchase a church site and a rectory.

Mr. Spencer's new work will begin Oct. 1.

RUSSELL H. MILES, professor of organ at the University of Illinois, won the \$100 award for the best setting of Psalm 126 for congregational singing in the 1946 competition sponsored by Monmouth College. A prize of \$100 is offered by Monmouth for the best setting of a prescribed metrical version of Psalm 121 in four-part harmony for congregational singing. The contest, which is open to all composers, closes Feb. 28, 1947. Text and further information may be obtained from Thomas H. Hamilton, Monmouth College, Monmouth, Ill.

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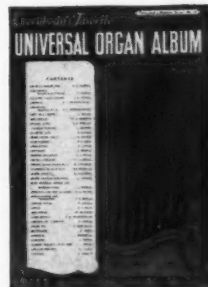
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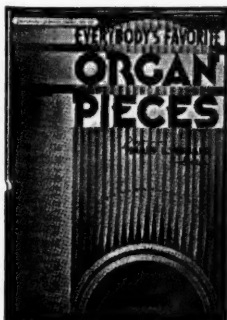
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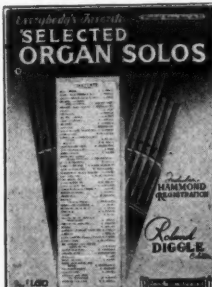
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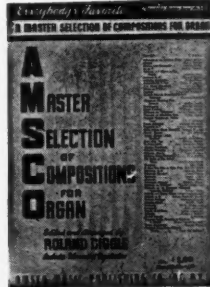
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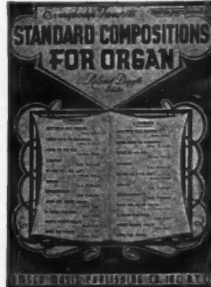
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Music for Christmas and Thanksgiving; Other Publications

By HAROLD W. THOMPSON, Ph.D., L.H.D.

The anthem of the month, and certainly one of the best of the year, is H. Leroy Baumgartner's "In Thy Hand Are All Our Ways" (Gray), which is suitable for Thanksgiving, Pilgrim commemorations and general use. The composer publishes seldom (this is opus 24) and always says something original and strong; in this case he has caught the heroic and rugged quality of his subject superbly without demanding too much from his choir. You can get also an edition for TTBB accompanied and one for mezzo soprano or baritone (preferable) solo. If you use the solo—and it is sure to be widely used—you might prefer the organ accompaniment from the anthem to the solo accompaniment for piano.

If you have a choir of women I suggest "A Carol of Thanks" (Gray), by Kenneth Meek, for SSA, unaccompanied. It has a very beautiful sixteenth-century English text that will be specially appreciated by college choirs.

For celebrations of peace or Thanksgiving services, or services concerned with the United Nations, there is a new anthem of eleven pages by Charles E. Marsh, "In This Place Will I Give Peace" (D. L. Schroeder, Flushing, N. Y.). I should add that it was composed for the dedication of a California church and is equally suited to that purpose. There is a fluent solo for baritone or alto, and the choral writing is about the best we have had from Mr. Marsh.

The firm of A. P. Schmidt has a number of new anthems, of which I like best one by Hugo Norden, "Thy Will Be Done"; it is to be sung unaccompanied in eight parts. Other anthems in the Schmidt list are the following easy ones:

Ambrose, Paul—"Jesus, Meek and Gentle." Four pages.

Blair—"O All Ye Works of God." Three pages. S solo ad lib.

Harris, Cuthbert—"Hear My Crying, O God," with S-A duet; and "Sing a Song of Praise," with SSA throughout.

Scott, C. P.—"Be Still! Be Still!" Arranged by Hugh Gordon for SSA.

Regina Holman Fryxell publishes herself an anthem called "Lamb of God" which could be used by double choir. The text is not that of the "Agnus Dei," but is selected from canonical sources—Scripture, ancient collects and chorales. It looks like an effective number.

Music for Christmas

The Galaxy Music Corporation has several admirable carols composed or edited by Nagle, A. H. Johnson, D. S. Smith, Kountz and Work. I mention first "Nowell," by Mr. Nagle, who has given us a number of delightful carols in earlier years. This charming one has a text from an old manuscript at Oxford, set appropriately and to be sung unaccompanied. There are editions for SATB and for TTBB.

Mr. Johnson has arranged the "Coven-try Carol," which Shakespeare no doubt heard at the Coventry miracle plays. There are chances for women's voices in unison (or solo) and men's voices (or solo). The organ part is interesting, though at times rather thick and probably intended for piano.

Professor Smith's editions are of the Bas Quercy carol, "Sing We Noel Once More"; they are for TTBB and for SSAA—both unaccompanied. This is one of the quaintest and merriest of French carols.

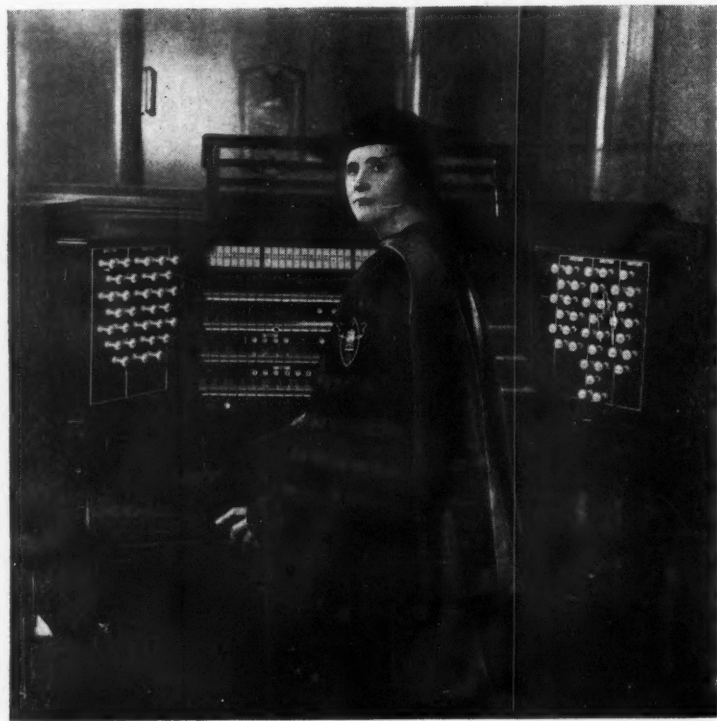
Mr. Kountz has a new edition of his popular Slovak "Carol of the Sheep Bells"; this new one is for SATB with junior choir (SA). You remember that the celesta and flutes are used effectively in the organ part.

John W. Work has treated freely and with much skill the Negro spiritual for Christmas "Go Tell It on the Mountain." This is for TTBB, unaccompanied, with tenor solos. Male choruses will like this.

Charlotte Garden has used the old folk-tune "Baloo Lammie" for her "A Scotch Lullaby" (Gray). This very attractive unaccompanied number has some divisions and also opportunity for children's voices (or medium solo). The carol does not use the original words of the folksong, but a pretty text in Scots by the Rev. Dr. John J. Moment. There is no danger that the tune will have secular associations; it is not well known in this country, and the original text is as pure as one of Blake's "Songs of Innocence."

C. Albert Scholin has arranged for junior, intermediate and senior choirs together an old English carol, "I Saw

LILIAN CARPENTER, TWENTY-FIVE YEARS AT JUILLIARD SCHOOL



MISS LILIAN CARPENTER, F.A.G.O., rounded out a busy season of teaching, church work and concert playing with a recital June 4 by her most advanced pupils. This was Miss Carpenter's twenty-fifth year of teaching organ at the Juilliard School of Music in New York and on May 13 her pupils there surprised her with a large anniversary cake and a lovely gift. She is teaching again in the Juilliard Summer School and gave a recital there July 5. It was broadcast over WNYC.

The recital June 4 was played at the Church of the Covenant and pupils who played were Eleanor Conk, Jean Conklin, Doris Campbell, Helen Morgan, Frieda Branom and Arthur Phillips.

Miss Carpenter gave her audience at Juilliard a rare privilege when she played her recital of July 5. Among the guests were many of her students and even the most critical could not have helped having a feeling of entire satisfaction and admiration for her capable performance. She played both the Brahms

and Bach "Herzlich thut mich verlangen." Contrast of melodic treatment of the composers was clearly evidenced in her colorful registrations and, after the vigorous performance of Bach's great Fantasia and Fugue in G minor, they came as delightful etchings. The charming Allegretto Giocoso from the "Water Music" of Handel and the difficult Con-Moto Maestoso from the Third Mendelssohn Sonata completed her first group.

Of Cesar Franck's Chorale in B minor and Vienne's Scherzo, Berceuse and Finale from his Third Symphony, which followed, special mention must be made of the unique interpretation given the Chorale, which proved not only interesting but daring. Her technical freedom allowed her to carry the theme with the pedals in a spot where otherwise it would have been covered up.

This excellent program was made more impressive by its being played entirely from memory.

and solves the problem of what to play at Thanksgiving season.

E. Power Biggs has edited from the works of Purcell "Ceremonial Music for Organ" with optional trumpets which will add a good deal (Music Press). The Voluntary in C major calls for two trumpets ad lib.; three other pieces use a solo trumpet ad lib.; the well-known "Bell Symphony" (one page) is for organ alone. Perhaps the most useful piece of this excellent set is the Voluntary on the Doccology, but I am enthusiastic about them all. By the way, an easy and pretty modern "voluntary" from across the sea is Alec Rowley's "Soliloquy" (Novello).

Adolph Steuterman has had the happy idea of editing some works to be played by organ and piano (Gray). The two that I have seen are Ravel's well-known "Pavane" and the touching "Siciliano"

from Bach's Second Sonata for flute and clavier, a slow movement which I have used in church when I could get a good flute. It is surprising that more American works for organ and piano have not been published. In 1929 I wrote an article for this journal on that subject, with a list of numbers then available; not many have been added.

Just as I conclude I receive the latest issue from the Liturgical Music Press, Folio No. 42, Sonatas I, III, IV and VI by François Hippolyte Barthelemon, who died at the opening of the nineteenth century. Each of these so-called sonatas is short (one movement) and easy and attractive; two of them are short preludes with fugues. Again we have true organ music, not very original, but in a fine tradition.

H. Leroy Baumgartner of Yale always gives us fine works. I like his new "In Te, Domine, Speravi" (J. Fischer), which breathes the mood of Psalm 41 in quiet, supple and original beauty. I can recommend also another J. Fischer piece by Miguel Bernal Jiménez, a Prelude and Fugue in romantic mood; the Prelude is marked "nostalgico" and the fugue is a "largo doloroso." The entire composition runs to only six pages of fairly easy and impressive music.

Frederick Bridge's Book Reissued

It is a long time since the late Sir Frederick Bridge wrote his treatises on "Counterpoint" and "Double Counterpoint and Canon," which Mr. Gray has just reissued in separate little volumes. Even if a lot has happened since 1881, there are things to be learned by young musicians from the Victorian worthy who stuck to the rules laid down by Fux, Albrechtsberger and Cherubini. I like the second of these little volumes rather better than the first, if only for its appendix, with examples from Purcell and others. The old boy knew his Bach pretty well too, and we are not forgetting that he stimulated a number of American pupils.

DAVID S. ALKINS APPOINTED TO CHRIST CHURCH, RALEIGH

Dr. David Stanley Alkins begins his new duties as organist and choirmaster of Christ Church, Raleigh, N. C., Sept. 1. Christ Church, one of the oldest and most prominent churches in the South, is the largest Episcopal church in North Carolina.

Prior to his Raleigh appointment Dr. Alkins served other Episcopal churches in the South. Among them have been St. John's, Roanoke, Va., and Christ Church, Houston, Tex. At St. John's he trained and directed a large choir of men and boys. His daily recitals on the large Aeolian-Skinner at the Houston church attracted more than 32,000 people during Lent of 1945 and 1946. He received wide acclaim for his direction of the music for the consecration of Bishop Hines in Christ Church, Houston. The bishop was his former rector. He also served the faculties of the Southern College of Fine Arts and the Houston Conservatory.

Dr. Alkins was educated at the New England Conservatory of Music and later studied with Dr. Francis W. Snow of Trinity Church, Boston. He received his doctorate in music from the Southern College of Fine Arts. He is a member of Phi Mu Alpha Sinfonia Fraternity and of the American Guild of Organists and a past president of the Carr Organ Society of Boston.

For the last three months Dr. Alkins has been acting as organist and choir-master and headmaster of the choir school at the Church of the Holy Innocents, Henderson, N. C.

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New Publications for Organ

John Holler has edited a volume of "Thanksgiving Music" from Gray's St. Cecilia Series. It contains the following seven useful numbers: Bach—Means, "Now Thank We"; Purcell—West, "Voluntary on the 100th Psalm-tune"; Fisk, Prelude on "Netherlands (We Gather Together)"; West, Fantasia on Barnby's "O Lord, How Manifold"; Woods, "Come Ye Thankful People"; Karg-Elert, "Now Thank We"; McKinley, Fantasia on "St. Catherine." The volume lists at \$1.50



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Brantford Center.

The annual meeting of the Brantford Center was held at the White Horse Tavern June 24. Dinner was served to about twenty members. The business

meeting was presided over by the chairman, George C. White. Reports were presented and officers elected for the year as follows: Past chairman, George C. White; chairman, Markwell J. Perry; vice-chairman, Miss Elsie Senn; secretary, Miss Mary Henderson; treasurer, Miss Eleanor Muir; committee, Mrs. H. Marlatt (social), Mrs. Meda Gunn, George A. Smale, A. G. Merriman, Dr. H. K. Jordan and Mrs. John Schultz.
 E. L. Muir, Past Secretary.

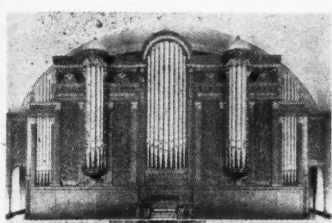
St. Catharines Center.

Members of the St. Catharines Center were guests of the Niagara Falls, N. Y., Chapter of the A.G.O. at a very enjoyable picnic at Youngstown, N. Y., in June. The weather was ideal for such an outing and we were happy to meet with our American friends again.

Our center has elected the following to assume office in October: Chairman, Lewis Jones, A.C.C.O.; vice-chairman, George Hannahson; secretary-treasurer, Miss Edith Benson; social convener, Mrs. H. V. Finnie.

Our next meeting will be in September. EDITH G. BENSON, Secretary-Treasurer.

GATTY SELLERS, English organist and composer, recently arrived in New York, it being his twenty-second crossing of the Atlantic. He has given over 3,500 recitals in Europe, North and South America and Canada.



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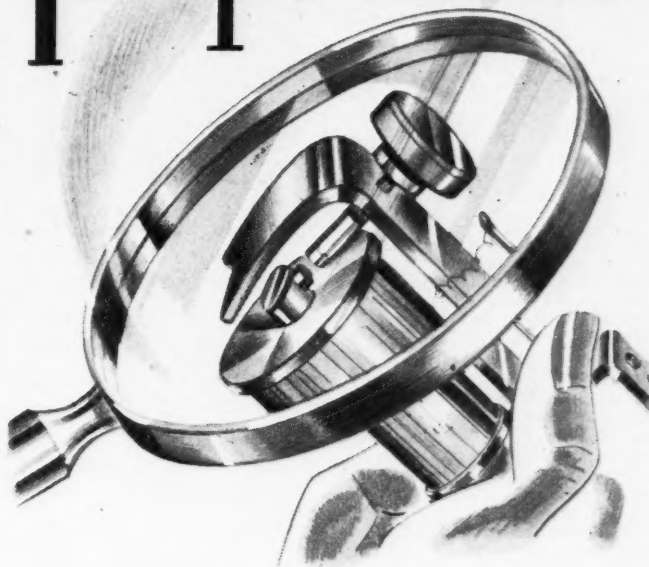
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Here is a Wicks feature which holds great interest for visitors to the plant, and in addition is further evidence of the thoroughness with which each one of these pipe organs is constructed.

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Marcel Dupre Closes His Visit to Chicago with Improvisation

Nearly two hours of improvisation brought the series of recitals by Marcel Dupré at the University of Chicago to a brilliant close on the evening of July 26. While Mr. Dupré has thrilled audiences in America by his phenomenal gift in this form of creative art ever since his first visit to this country, many hundreds who heard him for the first time were astounded by the manner in which he improvised first a prelude and fugue, next a trio-sonata in three movements, then five chorale preludes on "Lead, Kindly Light," next a trytique and finally a symphony in five movements. One of the Chicago newspaper reviewers summarized the reactions of himself and the large audience in these words:

In an age of sterile creativeness in the arts, of the glorification of mediocrity, of the commercialization of the beautiful, there is solace in discovering that there are still giants in the earth. . . . It was a colossal exhibition and it renewed at least one cynic's faith in that much mauled word—genius—for this was the real article.

The themes were presented to Mr. Dupré a moment before the performance. Themes for the prelude and fugue and the trio-sonata were contributed by members of the department of music, the hymn-tune by Mr. and Mrs. Emery T. Filbey and themes for the tryptique and symphony by the musical staff of the chapel.

After a short vacation in the Laurentian Mountains of Canada with Mme. Dupré and their daughter, M. Dupré will start on his recital tour. The following are dates and places at which he will play:

- Sept. 19—Montreal, Notre Dame Church.
- Sept. 21—Outremont, Ecole Supérieure de Musique.
- Sept. 24—Quebec, Quebec Basilica.
- Sept. 25—Kingston, Sydenham Street United Church.
- Sept. 26—Toronto, Eaton Auditorium.
- Sept. 27—London, First St. Andrew's Church.
- Sept. 29—Mount Kisco, N. Y., home of John Haussermann, Jr.
- Sept. 30—Gloucester, Mass., Hammond Museum.
- Oct. 2—Boston, Emmanuel Church.
- Oct. 3—Worcester, Mass., All Saints' Church.
- Oct. 4—Northampton, Mass., Edwards Congregational Church.
- Oct. 5—Schenectady, N. Y., Union College.
- Oct. 6—Philadelphia, First Presbyterian Church.
- Oct. 7—New York, A.G.O.
- Oct. 8—Princeton, Westminster Choir School.
- Oct. 9—New Haven, Conn., Woolsey Hall.
- Oct. 10—Richmond, Va., First Baptist Church.
- Oct. 11—Spartanburg, S. C., First Baptist Church.
- Oct. 13—Lexington, Ky., Memorial Hall.
- Oct. 14—Berea, Ohio, Fanny Nast Gamble Auditorium.
- Oct. 15—Columbus, Ohio, First Congregational Church.
- Oct. 16—Toledo, Ohio, Museum of Art Peristyle.
- Oct. 18—Erie, Pa.
- Oct. 19—Buffalo, N. Y.
- Oct. 20—Pittsburgh, Pa., Calvary Church.
- Oct. 21—Lansing, Mich., People's Church.
- Oct. 22—Grand Rapids, Mich.
- Oct. 23—Detroit, Mich., Detroit Institute of Art.
- Oct. 24—Milwaukee, Wis.
- Oct. 25—Minneapolis, Minn., Central Lutheran Church.
- Oct. 26—Aurora, Ill., First Methodist Church.
- Oct. 27—Galesburg, Ill., Knox College.
- Oct. 28—Lawrence, Kan., University of Kansas.
- Oct. 29—Pella, Iowa, Douwstra Chapel.
- Oct. 31—Monmouth, Ill., Monmouth College Auditorium.
- Nov. 3—Kansas City, Mo., Linwood Methodist Church.
- Nov. 4—Denver, Colo., St. John's Cathedral.
- Nov. 6—Fort Worth, Tex., First Presbyterian Church.
- Nov. 8—Laurel, Miss., First Presbyterian Church.
- Nov. 9—Baton Rouge, La., L. S. U. Auditorium.
- Nov. 10—Galveston, Tex., Sacred Heart Catholic Church.
- Nov. 11—Houston, Tex., Christ Episcopal Church.
- Nov. 12—Austin, Tex., University of Texas.

DUPRE CLASS AT THE UNIVERSITY OF CHICAGO



- Nov. 14—El Paso, Tex., Scottish Rite Cathedral.
- Nov. 15—Phoenix, Ariz., St. Mary's Church.
- Nov. 17 and 18—Hollywood, Cal., First Methodist Church.
- Nov. 19—Redlands, Cal., Memorial Chapel.
- Nov. 20—Claremont, Cal., Bridges Auditorium.
- Nov. 23—San Diego, Cal., First Methodist Church.
- Nov. 25—San Jose, Cal.
- Nov. 26—San Francisco, Cal., Temple Emanuel.
- Nov. 30—Seattle, Wash., University Methodist Temple.
- Dec. 1—Portland, Ore., Municipal Auditorium.
- Dec. 4—Provo, Utah, Brigham Young University.
- Dec. 7—Springfield, Ill., First Presbyterian Church.
- Dec. 8—Cleveland, Ohio, First Methodist Church.
- Dec. 9—Oberlin, Ohio, Warner Concert Hall.
- Dec. 10—Rochester, N. Y., Eastman School.
- Dec. 11—Providence, R. I., Brown University.
- Dec. 12—Plainfield, N. J., Crescent Avenue Presbyterian Church.

KILGEN FACTORY CONVERTED BACK TO BUILDING ORGANS

The Kilgen Organ Company, St. Louis, Mo., reports through its president, Eugene R. Kilgen, that satisfactory progress is being made in reconversion to organ building. In 1942 the company made a 100 per cent conversion to war work, engaging in the assembling of army gliders and other aircraft work. Because of the quantity of work on hand at the end of the war and the difficulty in obtaining plant clearance, the return to organ building was delayed several months.

Among postwar organs recently delivered by the Kilgen Company are instruments for the following churches: St. Peter's Lutheran, St. Joseph, Mo.; Trinity Lutheran, Friedheim, Mo.; Immanuel Lutheran, Saginaw, Mich.; First Presbyterian, Tulia, Tex.; St. Francis Hospital, Grand Island, Neb.; First Methodist, Homer, Ill. These are all two-manual organs.

MISS RUTH A. WHITE, A.A.G.O., organist of the Green Ridge Presbyterian Church, Scranton, Pa., presented a group of her organ students in an "hour of music" June 30 at the church. Compositions by Bach, Weaver, Mendelssohn, Purvis, Handel and Stoughton were played by Misses Edith L. Markwick, Jane Martin, Margie Lou Stonier, Eleanor Hawley, Shirley Treharne, Nancy Fray, organist of the Clarks Green, Pa., Methodist Church; Nancy Lewis, organist of Ebenezer Welsh Presbyterian, Scranton, and Mrs. Lenore Dunklee, substitute organist at Green Ridge Presbyterian. Miss White concluded the program with Bach's "Sheep May Safely Graze" and the Finale from Vienne's First Symphony.

JOHN MASON LORD, vice-president of the Spencer Turbine Company of Hartford, Conn., makers of the Orgoblo, died in the Hartford Hospital July 28 after being ill for a long time in Windsor Locks. He was 75 years old. Mr. Lord went to work for the Spencer Company in 1896 and had been vice-president for several years. Surviving are three brothers, a sister and two grandchildren.

FRANCIS F. FISHER SUCCEEDS W. C. WEBB IN MILWAUKEE

Professor William C. Webb is relinquishing his work as director of music at the First Baptist Church, Milwaukee, Wis., after eleven years' service. The church has called the Rev. Francis F. Fisher to be minister of music and education, with responsibility for junior and intermediate choirs as well as the senior choir, and playing the organ. Mr. Fisher was graduated in May from the Colgate-Rochester Divinity School, Rochester, N. Y., and while there studied organ with Harold Gleason and Catharine Crozier at the Eastman School of Music. Mr. Fisher assumes his new responsibilities Sept. 1.

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MISS THYRA PLISKE



THYRA PLISKE, organist and director at the beautiful First Unitarian Church of Chicago, began study of the piano at the age of 5 with Mrs. Dudley Chase Chaffee, head of the children's department at Bradley College of Music, Peoria, and at 10 she played an entire recital. At 12 she became a piano pupil and at 15 an organ pupil of G. Calvin Ringgenberg, dean of the school. She was the youngest student ever to appear in the commencement honor concerts.

Miss Pliske attended Rockford College for two years, studying piano and organ with Alfred Willgeroth. She was the first student to become chapel organist, the first freshman to be presented in an entire recital and the only freshman to be elected to Alpha Theta, honorary musical sorority. Her last two years of undergraduate work were pursued at the University of Chicago, where she received a B.A. degree with a major in music theory and history. During this time she studied organ with Arthur Dunham, was a member of the University of Chicago Chapel choir and for one year

directed the choir at Trinity Evangelical Lutheran Church.

From 1937 to 1942 Miss Pliske was organist of the First Methodist Church in Peoria, one of the largest Protestant churches in the state. Several times she was guest organist for pontifical masses at St. Mary's Cathedral. During this time she studied organ with Barrett Spach of the Fourth Presbyterian Church, Chicago, and piano with Lois Baptiste Harsch of Peoria.

In 1943 Miss Pliske received her master's degree, with a major in music criticism, from the University of Chicago. Since 1943 she has been instructor in music at the Girls' Latin School, Chicago. In 1944 she became director of music at the First Unitarian Church, a position noted for its distinguished musical tradition. She has played two recitals in the series at Rockefeller Chapel. This summer she was one of the thirty-five pupils in Marcel Dupré's class. On Good Friday the Unitarian Choir under her direction presented the cantata "Dona Nobis Pacem," by Vaughan Williams, one of the few American performances of this work. She is now preparing a program of seventeenth century music for October which will feature works of Couperin, Pachelbel, Corelli, Purcell (the latter two for strings and organ) and a "Missa Brevis" by Buxtehude.

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CHICAGO, SEPTEMBER 1, 1946

Explaining a Phenomenon

When the attendance at half a dozen recitals assumes phenomenal proportions—when people both musical and unmusical, of social prominence and from the hoi polloi, come out in droves in the midst of the summer's heat to hear a man play the organ—it becomes a matter of real significance. This makes the recent visit of Marcel Dupré to Chicago an event that gives us all reason to begin to think. Not that this was altogether unprecedented, for there have been great audiences at organ recitals in the past; but that is not the rule, unfortunately. Our readers were presented with a picture of the unusual occurrences in Chicago in July in our last issue, but one had to be there to try to crowd into Rockefeller Chapel as much as half an hour before the recital hour to realize it fully.

It is only proper that we should give our chronic pessimists who talk of the doom of the organ recital an opportunity to explain. Some may say that if M. Dupré were not a Frenchman he could not have drawn such a throng. Of course we do have a way of admiring foreign artists in this country, and that might account, let us say, for the overflow of people who could not get into the large chapel. But how do we explain the presence of the 2,500 who did get in? Parenthetically it may be said that Marcel Dupré has established himself in the hearts of those who love organ music on this side of the Atlantic by his tours, the first of which was made soon after the end of the first world war. And his interest in and the hospitality shown by him and Mme. Dupré to the many American organists in the nation's service who were stationed in Paris or passed through the French capital during and after the war endeared him to a large group.

One cannot say that M. Dupré played to the galleries with a fine selection of transcriptions or committed the unpardonable sin of playing something with a melody. On the contrary, half of the six programs were devoted exclusively to Bach, one to Cesar Franck and the other two to M. Dupré's works and to his improvisations, which have stirred many in the course of his American visits. The weather and the temperature in Rockefeller Chapel certainly were not conducive to drawing crowds away from the nearby bathing beaches and parks. Nor is the university campus conveniently situated. Rather it is difficult to reach from most of the city, and the audiences included many from points a hundred miles away.

Some will say that the series of recitals was well publicized. So it was, but in a very conservative manner. We can do the same for our American organists.

If we were urged to guess we would say that it is the sincerity of M. Dupré's art, the personal charm he injects into his playing, not to forget the splendid organ of Rockefeller Chapel, that provided what is known as "it."

What the events at the University of

Chicago should impress on us is that we now have an incentive to repeat the Chicago example in many cities. We have inspired, capable, even electrifying performers in this country. They should have our support in demonstrating that organ music in America is the equal of that in any part of the world and audiences should be convinced that they will not be disappointed if they will come out en masse to hear these recitalists.

A Good Discussion Provoked

The discussion provoked by Mr. Whittier's letter in the August issue of THE DIAPASON and our defense has been so spontaneous and so voluminous that it is physically impossible, in the absence of unlimited space and printing facilities, to publish all that our readers have been led to say. We do reproduce this month just a few comments that were received in the first few days of the month. As for the rest we have been obliged to throw up our hands, though we hope to publish these letters at least in part in later issues.

Whether it is the heat or the release of pentup feeling that has caused the writing of these letters we cannot tell; but the tone of all of them indicates that there has been considerable thought on the subject of certain types of modern music which are held responsible for making many organ programs unpalatable and unpopular. We welcome the expressions of those who have taken the opportunity to enter the fray. They are helping all who give recitals by constructive criticism, and there is nothing better than this for any of us.

Congratulations

Our heartiest congratulations are offered Bernard R. La Berge on his completion of twenty-five years as an organ impresario. At the same time congratulations are in order to everyone interested in promoting the organ as a concert instrument on the fact that there is such a man and that he has made such a record.

Mr. La Berge has never lost faith in the organ recital as a competitor of every other form of musical entertainment. He has never wavered in his conviction that the concert organist is the equal of any musical artist. And he has never in all these years lost his enthusiasm in preaching his convictions. He has made it a business to travel from one end of the continent to the other to convince people that the organ recital can be made to draw music-lovers and he has persuaded them from year to year to engage both foreign and American organists of the first rank. He has the successful merchandiser's ability to select and appraise his goods with keen discrimination and then to sell these goods; and the goods have included a large proportion of those who have made a success as recital organists, some of whom started their public careers under his banner.

We need such men as Bernard La Berge as much as we need the men and women who can make such an appeal by their playing that Mr. La Berge's customers are satisfied.

Mr. La Berge has written for THE DIAPASON, at our suggestion, a brief story of what he has sought to accomplish in the course of his career as an organ impresario. We hope everyone will read what he writes.

MANY CHURCH MUSICIANS AT NORTHWESTERN INSTITUTE

The fifteenth annual church music institute under the auspices of Northwestern University was held at Evanston the first two weeks in August and attracted organists and choirmasters from twenty-seven states. The enrollment of 150 was the largest in a number of years. This proved the growing desire among church musicians to avail themselves of opportunities for advanced study.

Dr. H. Augustine Smith of Boston University conducted daily studies in hymnody, church order and general church music organization. Dr. Edgar Nelson of Chicago took the entire sum-

Bach Society Gives 24th Annual Program in Marietta, Ohio

The twenty-fourth annual meeting of the Marietta Bach Society was held on the evening of July 30 at Cisler Terrace, the home of Thomas H. Cisler in Marietta, Ohio. This society is a unique organization which includes all persons in the community who have the desire to foster interest in and appreciation of the works of Bach.

The annual Bach program was announced in the traditional manner with chorales played by a brass choir, the members being high school students who had been assembled by Mrs. S. W. Stout.

The opening numbers of the program were the chorale "Vater unser im Himmelreich," played on the organ by Miss Corinne L. Theis, the chorale prelude "Herr Jesu Christ, dich zu uns wend," played by Professor John E. Sandt, and the chorale prelude "Komm, Gott, Schöpfer, heiliger Geist," played by Miss Eileen Price. The recitative and aria "Prepare Thyself, Zion," from the Christmas Oratorio, were sung by Miss Virginia M. Meister, accompanied by Mrs. Carl J. Prescher. Selections from Bach's works for piano were played by George E. Lindamood of the junior group of the society, by Miss Patricia Russell and by Mrs. Eldon S. Miller. A selection from the four-part chorales featuring the chorale melody used by Bach in both the Christmas Oratorio and the Ascension Oratorio was sung by a choir assembled and directed by Professor Gerald L. Hamilton, director of music at Marietta College. Accompanists were Professor Charles G. Godrich, Miss Phoebe S. Brown, Miss Helen G. Hazelrigg and Professor Theodore Bennett.

A talk on "The Prelude and Fugue" was given by Professor Hamilton, following which the Prelude and Fugue in E minor ("Cathedral") was played by Miss Lillian E. Cisler. The Toccata and Fugue in D minor and the Fantasia and Fugue in G minor were played by Miss Elizabeth Wendleken. William E. Waxler played the Passacaglia in C minor.

The chorale melody "Komm, süßer Tod" was played as a trumpet solo by James Bozman of the Salvation Army, accompanied by Miss Price. In introducing this number Mr. Cisler said: "Attested by 'J. J.' [Jesus Juval] or a similar invocation on many of Bach's manuscripts, it was with the Christian assurance of salvation through faith in the Divine Redeemer that Bach could pen the beautiful melody 'Komm, süßer Tod.'"

The chorale prelude "Vor deinen Thron tret ich," played on the organ by Professor Bennett, was the closing number.

mer school daily through a rehearsal and preparation of "Hora Novissima," which was sung at St. Luke's Church in Evanston Aug. 15. Walter Flandorf, also of Chicago, was at the organ. This oratorio was given last by Dean Lutkin at the North Shore music festival in 1923, and had not been heard in Chicago since then. Another important phase of the school was the work of Bernard Mieger of Oakland, Cal., who trained a small junior choir daily in the presence of the entire school.

The session was conducted by Dr. Oliver S. Beltz, chairman of the department of church and choral music, who is now in his twenty-fourth year of work at the university and has directed the work of the church music department since the passing of Dean Lutkin in 1932.

I forget where I saw printed the month's best bit of criticism: it was by a small child, upon hearing his first crooner: "Daddy, is that man crying because he can't sing?"—W. R. Anderson in *The Musical Times*, London.

MISS EDITH B. ATHEY announces her resignation as organist and minister of music at the S. H. Hines funeral home, Washington, D. C., effective Aug. 15. She will devote her time after Oct. 1 to her work as a church and concert organist, accompanist, coach for soloists and teacher of piano, organ and sight reading.

[The new Guild examination booklet is on sale at the office of THE DIAPASON and this office is ready to supply those who desire copies as a help in preparing for the approaching tests. The price is \$1.]

Looking Back Into the Past

Thirty-five years ago the following news was recorded in the issue of Sept. 1, 1911—

Clarence Eddy was unanimously elected president of the National Association of Organists at its fourth annual convention, held at Ocean Grove, N. J., Aug. 1 to 10. Many interesting discussions marked the meeting, one of them being on the subject of stopknobs versus stopkeys.

The death of Filippo Capocci, dean of Italian organists, was reported and a sketch of his career, written by Dr. William C. Carl, was published. Capocci was 71 years old.

M. P. Möller presented to St. Ohl's Church at Bornholm, Denmark, an organ and at the same time celebrated his thirtieth anniversary as an organ builder. St. Ohl's Church, built in 1293, was attended by Mr. Möller when he was a boy.

The specification of the Schoellkopf memorial organ, a four-manual built by the Skinner Organ Company for the Grand Avenue Methodist Church of Kansas City, was presented.

A national recital tour by Edwin Arthur Kraft, "the young American organist," was announced, and it was set forth that Mr. Kraft had been a pupil of Guilman and Widor and that he had given 300 recitals in Cleveland.

Twenty-five years ago the following news was recorded in the issue of Sept. 1, 1921—

Dr. Victor Baier, warden of the American Guild of Organists and organist of Trinity Church in New York City, died Aug. 11.

New York "movie" organists went on strike Aug. 6 in protest against a 20 per cent cut in salaries.

Harrison M. Wild resigned as organist and choirmaster of Grace Episcopal Church, Chicago, after an incumbency of twenty-five years.

Ten years ago the following news was recorded in the issue of Sept. 1, 1936—

Hugo Goodwin, F.A.G.O., organist and choirmaster of St. Paul's Episcopal Church, Minneapolis, Minn., died Aug. 17 after a heart attack the preceding night at the choir summer camp, where he went to the aid of a boy who had been taken ill. Before going to Minneapolis Mr. Goodwin was municipal organist of St. Paul and previous to that held prominent positions in Chicago, his home for many years.

Dr. T. Tertius Noble, who had undergone two major operations, was recovering rapidly at his summer home in Rockport, Mass.

Curtis N. Kimball, president of the W. W. Kimball Company, died July 30 at the age of 74 years.

Plea for Music from Manila.

New London, Conn., Aug. 6, 1946.—Dear Mr. Gruenstein:

I am in receipt of a plea from the director of music in the San José Theological Seminary, Manila, P. I., for copies of the old polyphonic masses—Palestrina, di Lasso, Victoria, etc.—to be used in their services there. During the days of the Japanese bombardment and occupation the seminary was destroyed and lost practically everything. However, they managed to have ordinations all the way through the years 1942-45. They are now trying to get back to normal and to rebuild. On behalf of our Palestrina Society I am sending him some copies of masses by the above and others, but I am wondering whether some of the readers of THE DIAPASON or choirs or choral groups would not be interested in doing the same. A number of copies of the same mass would probably be most useful. Such polyphonic interest as their deserves to be rewarded!

The address is: Father Juan Trinidad, San José Seminary, Herrán 2821, Station Ana, Manila, P. I.

I have communicated with Father Trinidad and know that he has received mail at the above address, where the seminary is temporarily quartered.

Sincerely yours,

PAUL F. LAUBENSTEIN, Director Palestrina Society, Connecticut College, New London, Conn.

PEABODY CONSERVATORY OF MUSIC, Baltimore, one of the oldest endowed schools in the country, will begin its fall term Sept. 30. The director, Reginald Stewart, has announced that entrance examinations will be given by appointment after Sept. 16 and daily thereafter. The competitive examinations for the twenty three-year scholarships, available for next season, will be held before the departmental faculties of the conservatory Sept. 18.

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Programs of Recitals

Minnie Just Keller, Reading, Pa.—Miss Keller, organist and director at the First E. C. Church of Reading, gave a recital Aug. 7 at the Philadelphia Wanamaker store, presenting a program made up as follows: Sonata 6, Mendelssohn; "To a Water Lily," MacDowell; "The Lost Chord," Sullivan; Scherzo, Mansfield; "The Swan," Saint-Saens; Triumphal March, Grieg; Toccata, Boellmann.

Thane McDonald, M. Mus., Wake Forest, N. C.—Mr. McDonald, organist and director of music of Wake Forest College, gave a program of American composers' works at the Baptist Church Aug. 4, playing: Songs of the Early Patriots, Harvey Gaul; Overture to "The Lost Colony," Lamar Stringfield; Pastorale from "The Prologue of Jesus," Joseph Clokey; "O Zion," and "Take the Name of Jesus with You," Horace Alden Miller; "Meditation a Ste. Clotilde," Philip James; Scherzo, Sonata in E minor, James H. Rogers; "Pax Vobiscum" (Suite, "In Modum Antiquum"), Garth Edmundson.

John Harms, New York City—Mr. Harms gave the first performance of "Six Religious Preludes" for organ by Jaromir Weinberger in a recital Monday evening, Aug. 19, at the First Congregational Church, New London, Conn., as part of the city's tercentary celebration. The entire program included: Third Chorale, Andriessen; "Clair de Lune" and "Harmonies du Soir," Karg-Elert; Air in A minor, "Out of the Deep I Call to Thee" and "The Day That Is So Joyful," Bach; Six Religious Preludes ("The Way to Ephraim," "The Woman of Bethany," "An Advent Psalm," Czech Carol, "Actus Tragicus" and "The House upon a Rock"), Weinberger; "Carillon," Vierne.

Francis F. Fisher, Bellingham, Wash.—At a service of organ music in the First Baptist Church on the evening of July 14 the Rev. Mr. Fisher presented a program made up as follows: Trumpet Tune, Purcell; "Ave Maria," Arkadelt; "He Shall Feed His Flock" ("The Messiah"), Handel; Prelude and Fugue in E minor, Bach; Chorale Preludes, "As Jesus Stood beside the Cross," Scheldt; "Salvation Now Is Come to Earth," Bach; "A Rose Breaks into Bloom," Brahms, and "From Heaven Above to Earth I Come," Karg-Elert; Andante Cantabile, Fourth Symphony, Widor; Adagio, "The Chambered Nautilus," Stewart; Two Easter Plainsongs, "Resurrexit" and "O Fili et Filiae," arranged by Kreckel; "Deep River," Burleigh; "The Lost Chord," Sullivan.

John T. Erickson, Mus.D., A.A.G.O., New York City—At a musical vespers service in the Helen Hughes Memorial Chapel at Silver Bay, Lake George, N. Y., Aug. 7 Dr. Erickson played these compositions: Chorale Improvisation, "Deck Thyself, Dear Soul," Bedell; Caprice, Wrightson; Chorale in A minor, Franck; "The Evening Star," Wagner; "The Moorish Dancer," Stoughton; "The Frolic," Burleigh.

David Stanley Alkins, Mus.D., Raleigh, N. C.—Dr. Alkins, organist and choir-master of Christ Church, Raleigh, was again presented in a recital at the Church of the Holy Innocents in Henderson, N. C., and played the following program to a full church of enthusiastic listeners: Chorale Preludes, "Herzlich thut mich verlangen," "Alle Menschen müssen sterben" and "Christ Lag in Todesbanden," Bach; Trumpet Tune, Purcell; "Aria da Chiesa," Anonymous; Largo in G, Handel; Chorale Improvisation on "O Gott, Du frommer Gott" and "Kirchenkantate," Karg-Elert; Adagio, Sonata 1, and Fugue, Sonata 6, Mendelssohn.

Claude L. Murphree, F.A.G.O., Gainesville, Fla.—Mr. Murphree's most recent programs at the University of Florida have been the following:

Aug. 11—"A Mighty Fortress," Bach-Grace; Fugue in B minor, Bach; "Belgian Mother's Song," Courboin; Toccata in D, Andriessen; Bourree and Musette, Karg-Elert; "Benedictus," Reger; Toccata in G minor, Hendriks; "Symphonie de la Passion" (complete), Dupré.

Aug. 18—Concerto in F major ("Cuckoo and Nightingale"), Handel; Variation and Toccata on a National Air, Coke-Jephcott; "Daguerreotype of an Old Mother," Gaul; "Hymn of the American Navy," Gaul; Fantasia, Maelberghe; Symphonic Poem, "Evocation," Dupré.

James Taylor, Milton, Mass.—Mr. Taylor gave the following program Aug. 11 in Carman United Church, Sydney Mines, N. S., in memory of the boys who made the supreme sacrifice in the world war: Chorale Preludes, "O Sacred Head," "The Old Year Has Passed Away" and "Our Father," Bach; Chorale Prelude, Francis Snow; Melody, Fauré; "I Stand at the Threshold," "God's Time Is the

Best" and "Sheep May Safely Graze," Bach.

Nathan I. Reinhart, Atlantic City, N. J.—Mr. Reinhart gave the following program on the organ in the John Wanamaker Store, Philadelphia, July 17: Toccata in D minor, Bach; Gavotte, Martini; Andante Cantabile from Fourth Symphony, Widor; "An Elizabethan Idyl," Noble; "Legende," Prokofiev; "In the Forest," Durand; Concert Overture in E flat, Faulkes.

July 24 Mr. Reinhart played the following program in the City Hall Auditorium, Portland, Maine: Sonata in F minor, No. 1, Mendelssohn; Gavotte, Martini; Andante Cantabile from Fifth Symphony, Widor; "An Elizabethan Idyl," Noble; Toccata and Fugue in D minor, Bach.

John H. Henzel, Philadelphia, Pa.—Mr. Henzel gave a recital at the Wanamaker store Aug. 28 and played these compositions: "Electa ut Sol" and "Stella Matutina," Dallier; "Mosaic" and "Seascapes," Timmings; "Prayer and Cradle Song," Gullmant; "Carillon," Sowerby; Toccata, Widor.

Homer C. Humphrey, Boston, Mass.—Mr. Humphrey gave the recital July 30 in the City Hall, Portland, Maine, presenting this program: Sonata in D flat major, Op. 154, Rheinberger; "Angelus du Soir," Bonnet; Adagio, Violin Concerto in E, Bach; "The Bells," Le Begue; "Stella Matutina," Dallier; Second Offertory on Christmas Hymns, Gullmant.

C. Harold Einecke, St. Louis, Mo.—At a recital July 10 in Bovard Auditorium of the University of Southern California Dr. Einecke played: Prelude, Gigue, Adagio and Allegretto, Bach; "God's Time Is Best" and "I Stand at the Threshold," Prelude and Fugue in E minor and Chorale Prelude, "O God, Be Merciful to Me," Bach; Adagio (from Sonata for Organ), Carl Philipp Emanuel Bach; "Jesu, Priceless Treasure," Wilhelm Friedemann Bach; "Rejoice, Good Christian Folk," Johann Bernhard Bach; Sarabande (Sixth Violoncello Suite), Chorale Prelude, "Auf meinen lieben Gott," and Fugue in A minor, J. S. Bach.

Greta Marie Graham, Memphis, Tenn.—Miss Graham, a talented pupil of Thomas H. Webber, Jr., who is only 14 years old, was heard in a recital at the Idlewild Presbyterian Church Sunday afternoon, June 30, when she presented the following program: Trumpet Tune, Purcell; Chorale Prelude, "I Call to Thee," Bach; "The Bells of Ste. Anne de Beaupré," Russell; "Caress," Groton; Chorale in A minor, Franck; "The Swan," Saint-Saens; Fantasia, Sjögren; "Up the Saguenay," Russell; "Ave Maria," Schubert; Toccata, Demorest.

Emmet Smith, Arkansas City, Kan.—Mr. Smith, who has been a pupil of Miss Ernestine Parker for the last four years, gave a recital July 15 at the Central Christian Church, of which he is the organist. His program consisted of these numbers: Prelude in A minor, Bach; Chorale Prelude, "Thou Prince of Peace," Bach; Mountain Sketches ("Jagged Peaks in the Starlight," "Wind in the Pine Trees" and "Canyon Walls"), Clokey; Air from "Water Music," H. and J.; "Kamennol Ostrow," Rubinstein; "Chinoiserie," Swinnen; Toccata, Fifth Symphony, Widor.

MISS MARY ADELAIDE LISCOM died at the Flower Hospital in New York Jan. 13 after a short illness, according to belated word. She was a graduate of Hunter College and taught in the New York public school system until her retirement. She was also a graduate of the Gullmant Organ School and an associate of the American Guild of Organists. For many years Miss Liscom was organist and choir director of the North Presbyterian Church and of the Fourth Presbyterian in New York City.

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Letters to the Editor

[Lack of space and limitation of mechanical facilities during the summer vacation season have made it necessary to hold for later publication several interesting letters. We bespeak the patience of the writers.]

Some of Them Love Ugliness.

Oak Bluffs, Mass., Aug. 5, 1946.—Dear Mr. Gruenstein:

The critical invective poured out against you in the two letters from Charles H. L. Whittaker that you print (one of them at his particular request) in the August DIAPASON raises several questions which I would like to consider just between ourselves, for I am much too modest even to suggest that you publish this.

In objecting to your remark about cacophony and "reveling in ugliness" he shows a lamentable lack of acquaintance with the deliberate and expressed purpose of certain modernists, both composers and teachers of composition (I name no names) who believe that the purpose of music, or of any other art, is definitely not to give pleasure, but rather to shock their public—what might be elegantly described as "stirring up the animals." With such an esthetic theory I am afraid many of us have little sympathy, but some composers live by it; if they create cacophony and ugliness they do it deliberately. Mr. Whittier is therefore quite wrong when he tells you it is naughty to use those words in describing their productions.

Mr. Whittier reveals another limitation of his outlook when he describes the organ in the Harvard Germanic Museum as "incomparable." I doubt that Mr. Harrison or Mr. Biggs would make any such claim for it; but they may legitimately remind us that it makes possible the rendition of Bach's music and that of his contemporaries on an instrument approximating in tonal effect the organs of their time. This has proved immensely interesting. Moreover, there is a clarity of tone here that is very effective in the performance of contrapuntal music where the interest is in the "lines" rather than in the "color," and we are all indebted to Mr. Harrison and to Mr. Biggs for the pleasure their work has given us. But I am far from convinced (as Mr. Whittier seems to be) that this clarity is unobtainable except from pipes that reproduce the scaling and voicing of German instruments 250 years ago. The organ in question seems to me to be a "museum piece" and to belong just where it is, in a museum; for what it claims to be it is deserving of all praise; to speak of it as "incomparable" is absurd.

I am really very sorry for anybody like Mr. Whittier who finds *nothing* whatever worth playing any more in the music of "Widor, Vierne, Guilmant, Dubois, et al."—and, by the way, what a silly expression that "et al." is—an expression that is at once "pretentious and vague, like bad journalism." In order to admire some

of these contemporary things it is surely not necessary to despise everything else. I wonder if Mr. Whittier would not deprecate Bach—if he dared. Anyway, I am glad he can say a good word for Reubke. What he means by "the better works of Franck" I do not know. Here is another pronouncement that is at once pretentious and vague, and therefore means nothing.

He loses sight altogether of the fact that art exists not for the artist, but for the public—the cant of "art for art's sake" is the veriest rubbish. The recitalist to whose concerts nobody will come more than once, except a few specialists who are not particularly jealous, is not a very influential member of any community, and music that is easy to listen to is not necessarily bad. Also he deprecates the "desire to give variety" in organ programs. What would the conductors of our great orchestras say to Mr. Whittier if he told them it was wicked to have any "variety" on their programs? I submit they would answer him in the words of Father William in Lewis Carroll's immortal poem—

Do you think I can listen all day to such stuff?

Be off, or I'll kick you down stairs.

Sympathetically yours,

PERCY CHASE MILLER.

Question as to Processional.

Lexington, Mass., July 19, 1946.—Dear Mr. Gruenstein: I would like to see the columns of THE DIAPASON opened for a bit of discussion on a subject which I do not remember having seen discussed before: Should a church choir processional attempt to keep step to the music of the processional hymn, or not? There are arguments on both sides, and an airing of them might be of profit. For example, to keep step is neater, looks better. On the other hand, the symbolism of the processional is not so much that of a military march as that of a pilgrimage, as perhaps to Calvary or to the manger at Bethlehem. To play many otherwise splendid hymns at either a fast 2/2 or a slow 4/4 in order to accommodate marching feet is to distort them out of character with the conception of the hymn. Even worse, perhaps is the distorting of the natural rhythm of walking to an extremely slow pace, or a fancy double step. A long and military-like processional, involving three choirs, which I recently observed in a prominent church in Michigan, struck me as more of a spectacle than an aid to worship. And what to do about the fine, stately hymns written in a slow 3/4 or 3/2, but otherwise of processional character? Were there not processions in the days when only plainsong rhythm prevailed? Who wants to start the discussion? Very sincerely,

WILMER T. BARTHOLOMEW.

Mr. Whittier's Views Held Narrow.

Blauvelt, N. Y., Aug. 8, 1946.—Dear Mr. Gruenstein:

The letter from Mr. Whittier in the August DIAPASON was about the most provocative thing I have ever read. I cannot let it go by without some comment even though I may not be able to put across my thoughts as well as some others might.

To my mind Mr. Whittier is so obsessed with the craze for dissonance and the shrill blasts of the baroque organ that he has lost all sense of balance in regard to organ music. He is completely off the track in some respects and one of them is the "Indian Love Call" part of the argument. No one intended that music of this type was to be introduced on formal organ recital programs. The type of recital where this piece of music was played was entirely different from the programs of the great recitalists. An organist must judge his audience and act accordingly. I don't think anyone ever meant that light music was to be played on the higher type of organ programs. If, however, an organist is playing a series of twilight recitals in his own church for the benefit of his own congregation he certainly must consider them and must put in something once in a while that appeals to the masses. If he were to play only Bach and modern American compositions you can bet your bottom dollar that he would play to a pretty small audience at the second recital of the series. . . .

The second statement which I want to straighten out is the one to the effect that nothing good in organ music has been written since the time of Bach except for the beginning of modern American composition, etc., etc. Such a statement is about as narrow as anything I have heard yet. I don't run down American composition, because some fine work is being done, but to run down all the rest of the composers since Bach is sheer nonsense. Most people will agree that about 90 per cent of the work of Cesar Franck is good organ music and from what I have ever been able to find out the great French school of organ playing and composition has made a place for itself in history. Certainly the works of



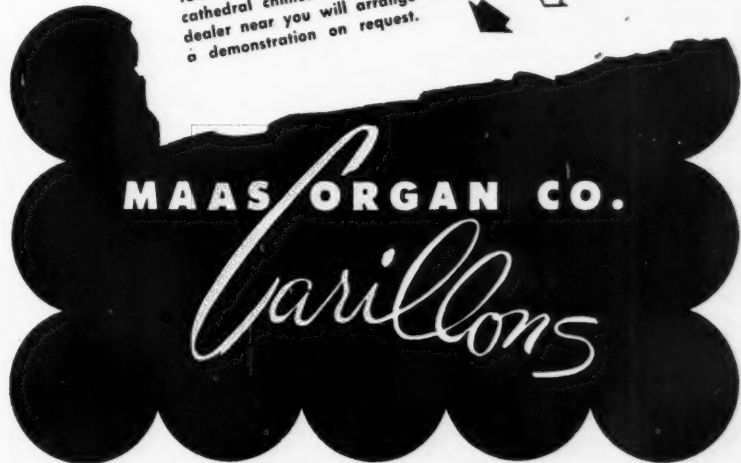
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Transcriptions also get a raking over the coals. Here again it seems to be a matter of taste or judgment. Wagner is always picked as an example of transcriptions which should not be played, yet there are several compositions by this composer which are well suited to the organ. At the risk of being criticized may I ask what is wrong with the Prelude to "Lohengrin" (not third act) or the Prelude to the third act of "Die Meistersinger"? Clarence Eddy thought enough of them to use them and make arrangements of them. Mr. Biggs has made an excellent arrangement for organ of the Handel "Fireworks Music" and Mr. Biggs is one of Mr. Whittier's favorite organists; but what is this if not a transcription? . . .

Very truly yours,
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FALL RECITAL SERIES AT

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A series of organ recitals will feature the opening of the fall season for the School of Sacred Music, Union Theological Seminary, New York. The recitals will be given in James Memorial Chapel with the first to be played Sunday afternoon, Sept. 22, at 4 o'clock, by Myrtle Regier, secretary of the school and organist-director of the Sunday chapel services at the seminary. The program will include the Prelude and Fugue in D major, Bach; Variations on the Chorale "Thou Prince of Peace," Johann Bernhard Bach; "Maria Zart," Arnold Schlick; "Resonet in Laudibus," Bernhard von Salem, from Sicher's "Tabulaturbuch"; "In dulci Jubilo," also from the "Tabulaturbuch"; "Christ ist erstanden," Hans Buchner; Pastorale, Roger-Ducasse; "Divertimento," Percy Whitlock; "Lied," Vierne; Finale from Symphony 5, Vierne.

On the Monday evenings in October from 7:15 to 8 p.m., in James Memorial Chapel, the following four students of the school will play recitals: Russell Hayton, Robert Hieber, John Lively and Grace Stout.

To close the series Hugh Porter, director of the School of Sacred Music, will play a recital Monday evening, Nov. 4, at 8:30, the program to include the Advent, Christmas and New Year's chorale preludes in the "Little Organ Book" of Bach. The chorales will be sung by choir and congregation.

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GORDON FARNDALL



GORDON FARNDALL has been appointed associate professor of organ and theory at Central College, Pella, Iowa, for the coming year. He will have the direction of the A Cappella Choir of forty voices, and the Oratorio Chorus of 125 voices. The Oratorio Chorus presents "The Messiah" every Christmas as a traditional event in Pella. Mr. Farndall will preside over a fifty-two-stop three-manual organ in Douwstra Chapel on which to teach. Among the organ recitals to be presented at Central College this year will be one by Marcel Dupre.

LONGY SCHOOL ADDS TWO MEN TO ITS ORGAN FACULTY

The Longy School of Music, Cambridge, Mass., announces the appointment of two new faculty members in the organ department—George Faxon, recently appointed organist and choirmaster of the Church of the Advent, Boston, and Wilmer T. Bartholomew, formerly of the faculty of the Peabody Conservatory of Music, Baltimore. Mr. Faxon will be available for organ instruction, and diploma students will study with Mr. Biggs and Mr. Faxon in alternate lessons. Mr. Bartholomew will conduct classes in organ construction, service playing and choir directing, and will conduct the school chorus. The fall term of the Longy School, now under the direction of Dr. Melville Smith, will begin Sept. 23.

IN A THOUGHT-PROVOKING article published in the current issue of the *Music Publishers' Journal*, Dr. J. Henry Francis, the Charleston, W. Va., organist and composer, deals with the "Contribution of Choral Music to the Community." Dr. Francis is director of music in the schools of the city of Charleston and Kanawha County, and has long been active as a church organist and choir director.

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C. GRIFFITH BRATT



C. GRIFFITH BRATT, M.U.S.M., A.A.G.O., and holder of the Peabody Conservatory's artist's diploma in organ, has resigned as organist and choirmaster of the Luther Place Memorial Church, Washington, D. C., to accept the position of head of the music department of Boise Junior College, Boise, Idaho. He will teach harmony and theoretical subjects and organ, and will direct the *a cappella* choir. He will be organist and choirmaster of St. Michael's Episcopal Cathedral and director of the Boise Civic Chorus, an organization of about 250 members.

Mr. Bratt was discharged from the navy last December, after serving for a year and a half. From December, 1944, to December, 1945, he was stationed at the naval operating base at Norfolk, Va., serving in the capacity of organist and chaplain's assistant.

HAVING RETURNED from three years' military duty with the Army Air Forces as a lieutenant, Alfred C. Kaepfel, F.A.G.O., Mus.B., has resigned as organist-choirmaster of Christ Church Cathedral, New Orleans, and has accepted a position with the Department of Justice as auditor in the Federal Prison Service.

CHURCH IN TOLEDO CALLS
THE REV. THOMAS CURTIS

The Rev. Thomas Curtis, a member of the Northeastern Pennsylvania Chapter, A.G.O., and pastor of the First Congregational Church, Boxford, Mass., has accepted a call from the Washington Congregational Church, Toledo, Ohio, to become associate pastor and minister of music. He will assume his new duties in September.

Mr. Curtis took his undergraduate work at Duke University and the University of Michigan, studying organ under Edward Hall Broadhead, Palmer Christian and Marshall Bidwell. After a period as minister of music at Simpson Methodist Church, Scranton, Pa., and music critic of *The Scranton Times*, he became a student at the Boston University School of Theology, where he served as organist in Robinson Memorial Chapel and accompanist to the Seminary Singers.

Called to the pulpit of the Boxford Church in 1943, Mr. Curtis was licensed to preach by the Essex South Association of Congregational Churches and Ministers. He received the degree of bachelor of sacred theology from Boston University in May, 1945.

Mrs. Curtis is the former Louise Whitmore, Boston soprano. The Curtises have one daughter, Susan Dunseith, born last September.

MRS. GERTRUDE MacKELLAR
DIES IN BERGENFIELD, N. J.

Mrs. Gertrude Elizabeth Fritts MacKellar died July 23 at her home in Bergenfield, N. J., of a cerebral hemorrhage. She was 77 years old.

The first woman to become a fellow of the American Guild of Organists, Mrs. MacKellar passed the examination in 1905 in New York. She was admitted in 1903 as the Guild's first woman associate.

Mrs. MacKellar was born in Corry, Pa. She became the organist at the First Presbyterian Church, Bradford, Pa., soon after graduating from high school. She was at the Old First Presbyterian Church in Bergenfield from 1928 to 1932.

Her husband, John A. MacKellar, and two sisters—Mrs. Mabel Hayes of South New Berlin, N. Y., and Mrs. Clara Thomas of Johnsonburg, Pa.—survive.

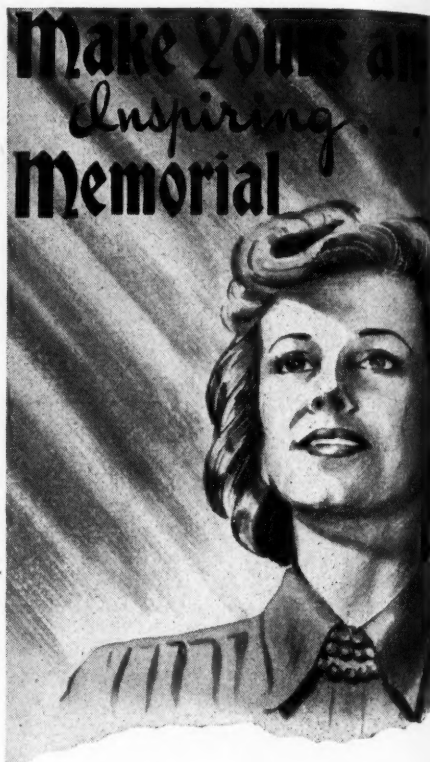
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**ERIE CHURCH'S FIVE-YEAR
CHOIR RECORD PRESENTED**

A brochure containing a record of the music at the Church of the Covenant in Erie, Pa., for the five-year period from 1941 to 1946 has just been published and presents an array of interesting statistics. Dr. Ralph C. McAfee, the pastor, reports that in the five years 636 persons have sung in the Covenant choirs and he believes this to be a record not equaled by any church within 250 miles of Erie. There is a list of all those who have been enrolled, with a record of their service. There is also a list of 231 anthems and nine large choral works sung. Of these 110 are compositions or arrangements by Americans, forty-seven German, twenty-nine English, sixteen Russian, nine French, nine Italian and twenty various and unknown. One hundred and forty-six of the anthems were sung from memory. The youth choirs invariably had the anthem memorized.

The list of organ selections is imposing, containing 534 numbers, which includes all the compositions played by Mrs. Alma Haller Way, the organist, in the fifteen-minute recitals which precede the services. Federal Lee Whittlesey, Ph.D., is minister of music and the guiding spirit of the eight choirs maintained by the church.

D. STERLING WHEELWRIGHT, assistant organist and acting head of music at Stanford University, concluded a summer series of organ recitals at Memorial Church Aug. 15. In the vacation absence of Warren D. Allen he also had charge of music in the campus church. The Sunday concerts have drawn upon the university choir and guest soloists, and on Thursday afternoons the organ gallery has been filled with students who also came for the illustrated lecture which preceded each program. During the summer quarter Dr. Wheelwright has taught a full schedule of music courses in the school of humanities and introduced some features he observed in a recent three months' study of "music in action on the liberal arts campus."

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Miss Evelyn Merrell and Walter Hinrichsen were married Aug. 2 in New York City.

Mrs. Hinrichsen is a graduate of Mills College in Oakland, Cal., where she majored in music and studied organ with William W. Carruth. In 1938 she received the degrees of B.A. and Mus.B. and in 1940 an M.A. degree in music. During the last two years she was secretary to Dr. Luther H. Evans, Librarian of Congress, and substituted as organist at churches of various denominations in Washington.

Mr. Hinrichsen, owner of Peters Edition and affiliated music publishing firms, and well known in musical circles, has served with the United States Army since November, 1942. Following his discharge last October, after one and one-half years' overseas duty, he was appointed music control officer in the film, theater and music division of the office of the Director of Information Control, Office of Military Government of the United States for Germany. He returns to Berlin for one more year of work which covers one phase of the cultural reconstruction of Germany on democratic principles. Mrs. Hinrichsen accompanies her husband to Berlin.

**PETER LE SUEUR RETIRES;
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After serving for forty-one years as organist and choirmaster of St. Paul's Episcopal Cathedral, Erie, Pa., Peter LeSueur has relinquished his duties there and has been given the title of organist and choirmaster emeritus. Mr. LeSueur played his last service at St. Paul's July 28.

Mr. LeSueur founded the Erie Conservatory of Music in 1913. He was appointed organist at St. Paul's Sept. 1, 1905. A native of England, Mr. LeSueur was born Jan. 9, 1875, in the Isle of Jersey. His first organ appointment came at the age of 9, when he was made organist of the Aquila Road Methodist Church, Jersey. He holds the degree of bachelor of music from Oxford University and is a fellow of the Royal College of Organists. He is also a licentiate of the Royal Academy of Music and a fellow of the American Guild of Organists.

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Recently we spent some hours browsing among half a dozen representative new hymnals having a wide circulation—always a diverting and stimulating pastime. The goal was to throw light on the nature of the partnership between hymn and tune, which Dom Anselm Hughes called "mating." He claimed that there are few people equipped with the requisite knowledge and the practical experience in congregational singing to make adequate choices. But choices are being and have to be made, and the mechanism for this process is set up afresh whenever a hymnal is in preparation. The names of the musical collaborators for these recent books reflect the desire of the editors-in-chief to make the music match the quality and value of the hymn texts.

The mating of hymns and tunes of the nineteenth century deserves scholarly study because many of them have stood the test of time; such study will teach us valuable lessons in meeting the same problems today. This matter is urgent because the twentieth century has produced its share of hymns of permanent value; more of them are arriving now and certainly others may be expected. The ideal result should be one splendid tune accepted and standardized as the setting for a particular hymn. Examples are "Once to Every Man and Nation," "Our God, Our Help in Ages Past," "Turn Back, O Man," etc. The singing of such hymns together is possible wherever Christians assemble, of whatever communion. They have great ecumenical values. The "Communion," compiled for the Universal Christian Conference at Stockholm in 1925, carried this one step farther, for in it sixty hymns, all set to standard tunes, were printed in the four languages employed at that gathering—English, French, German and Swedish.

Failing to secure one tune only, we may well have two tunes—one the most commonly used, the other the best recent contribution. But this process never stops, and our present concern is with what is happening in the case of a few modern hymns. The books used for the three illustrations here given are the Presbyterian, 1933 (P); Methodist, 1935 (M); New Church Hymnal (NCH); "Church Worship and Praise," 1939 (CWP); Episcopal, 1940 (E); Evangelical and Reformed, 1941 (ER).

In 1909 Dr. W. Russell Bowie wrote "O Holy City Seen of John." Three books (P, CWP and ER) use "Morwellham." E uses another tune, "Morning Song," which has an unusual repetition of the second pair of lines, not quite in keeping with the text. Two other tunes are found, neither of them the equal of "Morwellham." We are confident that the weight of usage will favor the latter.

Dr. William P. Merrill contributed "Not Alone for Mighty Empire" in 1911. Three books (P, M and ER) use "Hyfrydol." "In Babylone" (NCH), "Austrian Hymn" (CWP) and "Geneva" (E) each appears only once. Without detracting from the value of "In Babylone," which is used most effectively in ER to the words "Come, Thou Long-Expected Jesus," "Hyfrydol" will probably attain country-wide acceptance. No one should fail, however, to examine the setting "Geneva" (E), by George Henry Day, written specially for this hymn. It is essentially a men's unison air and is splendid, inspiring music. It might well have been given a Welsh name rather than Swiss!

The third hymn is Dr. Harry Emerson Fosdick's "God of Grace and God of Glory," written in 1930. Three books (NCH, CWP and ER) and many other collections employ "Regent Square." In one book (M) we find "Cwm Rhondda," which was much popularized through its impressive use in the moving-picture "How Green Was My Valley." In E we find an old tune, "Mannheim," probably partly because "Regent Square" is already mated to four other hymns in that book. It is probable that "Regent Square" will long hold its lead in American books. "Cwm Rhondda" has an unexpected change in rhythmic pattern in the last pair of lines, with their sequences in eighth notes, which calls for a clarifying and sturdy interpretation.

We also looked up two older hymns in the same books. Bishop Brooks' "O Little Town of Bethlehem" was written in 1867. All the hymnals give "St. Louis," written in 1868, and universally set to this hymn. In E another tune is given preference—"Forest Green." This tune will animate any lyric to which it is set, and the desire of the editors to provide an alternative to "St. Louis" was commendable, but they missed the superb tune "Christmas Carol,"

by Walford Davies ("Church Hymnary of Scotland," No. 48). This appears in the excellent "New Hymnal for American Youth" (No. 80) to another hymn, and for no good reason is renamed "Town of Bethlehem." Why should tunes be hidden under different names? This setting will repay study for choral use at Christmas.

The other hymn is "Forward Be Our Watchword," by Dean Alford (1871). Three books (P, NCH, CWP) print "Forward," the last-named book camouflaging it as "Watchword," and two (M and ER) omit the hymn entirely. In E we find the survival of Gadsby's stirring marching tune "St. Boniface" (1875), which was a very early mating. The decision to give this tune a new lease of life is well justified. "Forward" fails to develop a real climax in the refrain.

The usefulness of this hymn seems, however, to be diminishing. The words do not appear in a list of the favorite hymns of 128 church members of one of our important "singing" congregations—the Church of the Covenant, Erie, Pa.—a list including 126 different hymns. It is of the greatest importance to find out what hymns stir the Christian emotion of intelligent people who are to sing them. This is certainly as significant as to learn the choices of pastors on the one hand or of organists on the other.

We have brought this subject up for discussion partly because of the publication in Paper No. XI of this society of twelve new hymns on the subject of Christian patriotism. The task of finding suitable tunes for them is nearly completed, and the names of the tunes selected will be announced at an early date.

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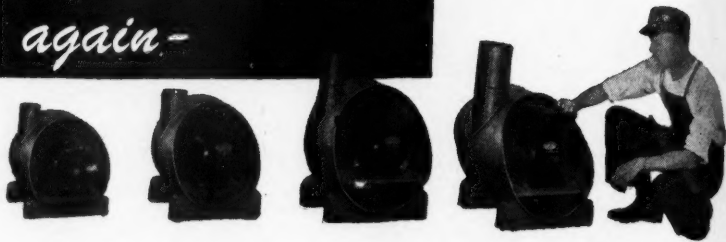
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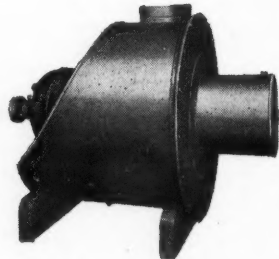
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WANTED—FIVE-H.P. BLOWER, OR-goblo or Zephyr, single-phase, 60 cycles, 220 volts. Peragallo Organ Company, 306 Buffalo Avenue, Paterson 3, N. J.

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